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THE
NEW ENGLAND CONSERVATORY OF MUSIC.

ITS GROUND OF APPEAL

To the State of Massachusetts for Aid.

C

I. It is a public institution, chartered by the State like any other college, and forever protected from the possibility of becoming a source of gain to private individuals.

STATEMENT OF JOSHUA D. BALL, ESQ., BEFORE THE COMMITTEE ON
EDUCATION.

"It seems impossible for any one to say that this corporation, under any circumstances whatsoever, or by any possibility whatever, can ever be turned to the private gain of any individual, but that all its earnings, over and above its lawful expenses, must go to increase its principal, and that principal be used for the benefit of the public."

Q. Does the New England Conservatory stand practically on the same basis as Harvard College, or other institutions of the State?

MR. BALL. I am not aware of any difference whatever. I do not see under its charter, but that its branches of education may be as diversified as in any college of the State.

Q. There are no limits here that do not apply to other institutions?

MR. BALL. Not at all. Not a dollar can be realized from this cor-

poration more than from the corporation of Harvard College or any college in the State.

(See Acts of the Legislature, 1870, Chap. 103; 1882, Chap. 137, and 1885, Chap. 284.)

It exists purely and solely for the good of mankind, and no person or body of persons can under any circumstances realize any profit from its treasury, only as they may be paid reasonable salaries for actual service rendered.

Further. The institution proposes that the State be represented upon its Board of Trustees, and also to issue a given number of scholarships, under such conditions as the State may impose: so that it will be in so far under State control.

II. It is entirely unsectarian and undenominational, the representatives of every Christian faith being found among its officers, teachers, and students.

III. It has been of the greatest advantage to the commercial and financial interests of the State, not less than \$20,000,000 — on the basis of a careful estimate — having been brought into Massachusetts already through its influence.

IV. It sustains a most important relation to the present educational prominence of the Commonwealth in view of the number of its pupils [an average of nearly 2,100 per year for the past six years], the extent of country from which it draws its patronage, — every State and territory in the Union, — and the breadth and superior quality of the instruction given; thus contributing with its other great institutions, to make this State the educational centre of the country.

V. It has contributed in a very large degree to the elevation of the musical standard and to the development of musical life and tastes throughout the country, and thereby made many similar institutions possible.

VI. It is broad and comprehensive in its course of study, thorough and exacting in its requirements for graduation, and generous in its free instruction, lectures, recitals, etc.; while its faculty is capable and strong, selected from the ablest that can be secured in Europe and America.

VII. It sustains an important relation to the educational interests of the entire country, since its graduates and advanced pupils are filling the most important positions as teachers and organists in connection with the leading colleges, schools, and churches in every State of the Union, where by virtue of their general culture and thorough musical training they take rank with the heads of other departments. We may enumerate

the North Western Conservatory, the University of Kansas, the Ill. Wesleyan University, the De Pauw University, N. Y. Institute for the Blind, Ont. Inst. for the Blind, Ripon College, Ohio Wesleyan University, Denver University, Baird College, Cornell College, Iowa, Dakota University, Hamilton College, Ky., Lansdowne College, etc., etc., the calls from these and similar institutions being far in advance of its supply of graduates.

VIII. It has a safe, well-equipped, and carefully conducted *Home* for its lady pupils, (where they have the comfort and protection which could not otherwise be assured them,) which Home is under the immediate supervision of the director and an ample corps of assistants.

IX. Its instruction is eminently industrial — furnishing the necessary means of support to a very large number of the self-dependent young men, and especially young women of our Commonwealth. In its school for Tuning Pianos and Organs it has opened an entirely new and exceedingly important industry to women, and has sent out already about 400 young men and women from this department alone, who are commanding an average salary of \$1000 per year.

In the Normal schools of the State there were in 1887, 1,120 pupils from Massachusetts, and at the Conservatory 1,162. Forty-two more than in all the Normal schools of the State.

For these Normal schools the State liberally provides, paying that year over \$82,000. Why should she not aid the Conservatory, which is doing a similar and, so far as the interests of the home, social and church life of the Commonwealth are concerned, an equally if not more important work?

X. It not only aids its graduates and advanced pupils in securing desirable positions, through its Teachers' Bureau, but assists a very large number, through church positions, private teaching, service in the Home, and other means, in supplementing their resources, and so enables them to continue their studies and more fully fit themselves for usefulness.

XI. It asks for aid not to make a costly and doubtful experiment, but to develop more fully a marked success; not to pay salaries, but to relieve from debt incurred by the wise and judicious purchase of real estate and additions thereto. Its books show that in addition to over \$15,000 paid annually (since the purchase of the buildings now occupied) on interest account, it has met its expenses, and added something annually

to its property. A record which is unparalleled in the history of educational institutions.

XII. It asks for this amount, because of its great size and significance to the Commonwealth, and because the needs of the young men and women of the Commonwealth who are looking to the Institution for an education, demand it.

XIII. This special appeal in behalf of young women (who make up 80 per cent. of the entire enrollment of the Institution) is urged in consideration of the disabilities they are under. They outnumber the men in the Commonwealth by over 75,000, yet comparatively few lines of employment are open to them, and in many of these they receive much less for the same work than is paid men.

They belong to the most noble, most worthy, and yet most dependent and needy element of society. They have been very inadequately provided for by the State hitherto, and very many of them look to a musical education, and to this Institution, as the one thing, for which they would make any sacrifice, for which they would put forth the most heroic effort. Shall these who have been gifted with a talent for music rather than mathematics (a fact for which they are not responsible), be left without aid and without encouragement, while others otherwise endowed are abundantly provided for by the State? This inquiry, so important because so significant to the daughters of the Commonwealth, is respectfully submitted to its legislators assembled.

Massachusetts has won an enviable prominence among her sister States, and established a precedent which applies in this case, by fostering institutions whose advantages stand for the good of young men; *can* she do less for those which have a vital relation to the welfare of young women, and be either wise, just, or consistent?

REPORT OF A HEARING

*BEFORE THE COMMITTEE ON EDUCATION, IN THE
GREEN ROOM AT THE STATE HOUSE, ON THE
PETITION OF THE NEW ENGLAND CONSERVA-
TORY OF MUSIC FOR A GRANT OF THREE HUN-
DRED THOUSAND DOLLARS.*

GREEN ROOM, STATE HOUSE,
January 30, 1889.

The Committee was called to order at 10.30 A. M. by the chairman.

It was announced that the subject for consideration was the petition of the New England Conservatory of Music for financial aid from the Commonwealth. The petitioners were asked to present their case.

HON. HENRY J. WELLS. I appear for the petitioners, but I shall not take the time of the committee in making any formal opening, but as the petition has been prepared with great care I will read it. It is as follows:

(After the reading of the petition.) I will call first upon Ex-Gov. Claflin.

EX-GOV. CLAFLIN. Mr. Chairman and gentlemen of the Committee: I have very little to say in addition to what has been so well said in the memorial. I believe the facts there stated to be correct; that this institution is one worthy of the patronage and care of the Commonwealth. I have known something of its work from the beginning, but more for the last ten or fifteen years. It seems to me that there is no institution in the Commonwealth at the present moment which needs assistance more directly than this, none more worthy of the patronage of the State. All other institutions of an unsectarian character have had more or less care of the Commonwealth, and I see no reason why this should not be fostered and sustained by gifts from the treasury. I think that these truths as stated in the memorial are almost self-evident, and it is not necessary to go into any extended remarks in favor of the proposition.

JUDGE WELLS. I will call next on the president, Rufus S. Frost.

MR. FROST. Mr. Chairman and gentlemen of the Committee: I feel a good deal as Gov. Claflin does, that the case is fully presented in the

memorial. I think if the gentlemen of the committee were to visit that institution and know its workings they would be entirely convinced of the value of the institution not only to its pupils but to the State of Massachusetts.

I presume that the Committee would first like to know that everything that has been done in connection with the institution has been legal. We have had the advice of one of Boston's foremost lawyers, and everything relating to its legal rights has gone through his hands, and we are as sure as mortals can be that everything is right.

As to its being a useful institution, I received a letter this morning from the president of a college in Virginia, in which he says that there is a young lady from their town who feels that she must return to her home unless she can have help to carry her through this next quarter. If she could be helped through this next quarter she could get her certificate so that she could get a chance to teach in her own town or State or in any other part of the country. This letter is only an illustration of what is going on continually. I can assure you that the people of Massachusetts are also asking help in precisely the same way. There is many a young woman and many a young man, sons or daughters perhaps of school teachers or of clergymen, who have natural gifts, and they want to use these bright intellects, rather than stay in their mother's kitchens or do work on the farm, and yet their fathers are not able to give them the opportunity they need. They come to this institution and get an education which fits them for usefulness in life and to live not only for themselves but for others. It is an institution which eminently helps people to help themselves.

Q. What is the present financial condition of the institution?

MR. FROST. It owes about three hundred thousand dollars. Its income is just about enough to pay its running expenses and the interest on its mortgage. It needs financial help. If this debt can once be paid it can help a great many young people who desire an education there.

I have no right to make the suggestion, perhaps, but I think it would be fair, if this aid is granted, that the State should appoint a portion of the trustees, as it has in other cases where aid has been granted to other institutions. We would welcome into our board such ladies and gentlemen as should thus be appointed, nominated by the governor and approved by the council. No action has been taken by our board on another point, but I do think that it would be right if each district in the State should have the right to send a free student, so that in the remote parts of the State students may be found who can come freely to an institution which has not its superior in the world, particularly in music. I mean what I say.

Q. How many scholarships would that give?

MR. FROST. I do not know. I believe there are forty senatorial districts. When I occupied the seat which the chairman of this committee now does, I was not so fortunate as to have any such case as this come up before us. I congratulate you, gentlemen, that you are in the Legislature of 1889, and I am sure that, if this is granted, your petitioners will be grate-

ful that you have given so many people an opportunity to help themselves.

Q. Will you state the origin of this debt?

MR. FROST. By the purchase of the St. James Hotel, that property came into the possession of the New England Conservatory of Music. A few gentlemen of Boston, feeling that it was a benevolent institution, subscribed \$50,000. The property is all there, and the improvements on the property, to fit it for its present uses. It was formerly heated by grates in every room; now by steam in every room. It is lighted by electricity, and you will hardly find so perfect a building for its uses in the country.

Q. Did the whole debt arise from the purchase of that building? Was there no debt prior to that?

MR. FROST. I understand not. By the advice of Mr. Ball, the legal adviser, who is present, the institution was made just such an educational institution as Harvard or Wellesley, or any institution where there is no money to be made, but where great good can be accomplished.

Q. How much did the building cost?

MR. FROST. It *cost* \$600,000, but from causes which I cannot explain, the hotel was not successful, and the owner of it was tired of carrying it and sold it at a very low figure, with the understanding that he was giving \$25,000 to the institution, in which he was much interested.

Q. Do you know the real cost of the building to the institution?

MR. FROST. Yes, \$275,000. I believe the price was \$300,000 and the gift \$25,000.

Q. About what proportion of the students educated there are residents of this State?

MR. FROST. Considerably more than half.

Q. Is there any other institution of this nature that is assisted in this way?

MR. FROST. The Institute of Technology.

Q. Any musical institution?

MR. FROST. I believe music is taught in some of these institutions and colleges.

Q. Do you know any large musical institutions in any of the different States that are helped in this way by an appropriation from the State?

MR. FROST. I am not conversant with them.

Q. The petition states that \$20,000,000 have been brought into Massachusetts through this institution; how much has been received from Massachusetts?

MR. FROST. It can be only an estimate, but you can see that where there are two thousand or more students here they spend a great deal of money, not only in Boston, but in other places. The pupils want to visit the battle fields, to go to Plymouth Rock and other places. You cannot bring people here from all parts of the country and shut them up in Boston. They will visit the different parts of Massachusetts and spend a great deal of money.

Q. What is about the average amount spent by each pupil for the whole term in the institution?

MR. FROST. I should have to leave that for others to answer.

Q. Can you tell us in regard to other institutions abroad?

MR. FROST. I am not so conversant with those institutions as some gentlemen who will appear before you.

Q. What would a scholarship include? Would it include board with tuition? What is a "free scholarship"?

MR. FROST. I ought to say that I have no authority for saying it, but I think if the State should make it a condition, that we should be very glad to accept it. I have had no consultation with the gentlemen of the board.

Q. You do not understand me. What I mean is this: would a free scholarship mean board and tuition, or tuition alone?

MR. FROST. I should suppose it would mean, as in the Institute of Technology, tuition alone. Students provide their own board.

JUDGE WELLS. I will call upon Mr. R. H. Dana, vice-president of the board of trustees.

MR. DANA. Mr. Chairman and gentlemen of the Committee: Mr. Frost has explained in answer to the question just put to him that the chief cause of the debt which has been incurred in this institution is for the building which they now use. He says very properly that the original building cost \$275,000; that is to say, \$300,000 less a gift of \$25,000 from a person who owned the building, and who was so much interested that he was willing to give it for less than the price at which he offered it. They have since bought a house for \$23,600; they have paid \$15,000 for steam heating, they have paid \$10,000 for electric plant; for improvements in Sleeper Hall, \$15,000; they have paid for furniture \$5,000, and then they have bought some land near by which cost \$6,900. These figures, perhaps, will be given more completely by some of the officers of the institution during the hearing. But put all together they amount to something like \$105,000, including a good deal for pianos and organs for the pupils to play on, in addition to the cost of the buildings. The institution does not come here asking for money to pay its current expenses, but money to pay for this large building, and for endowing it and fitting it up.

Why was this building necessary, so large a building, with so many rooms? Of course only a portion of it is used for class rooms. The one great reason why they had to get such a building as this, was because we were inviting young ladies from all over the country to study music here, and the people were anxious to send them to Massachusetts, to the musical centre of Boston, that they might have the instruction, not only that might be had in this city, but in one of the best conservatories in the world. And it did not seem proper or right to let these young ladies be scattered all over the city without any parental care, and they have made this institution, with walls about it, in which these young people are fully looked after, and in which they have the greatest care and protection while they are there. Without that building it would have been impossible to do the good it has been able to accomplish. You could not have had young ladies from Pittsfield and other parts of the State and from other parts of the country

to study here in anything like the numbers without that building. Therefore the building was a necessity, and they had to incur this heavy debt, which has been hanging about their shoulders ever since.

The memorial states that this is not an institution for private gain; that all its shares have been delivered up, and that it has been reorganized on such a basis as Harvard or Wellesley, solely for the public benefit. I think it would not be improper for me to state how the officers feel in regard to this. When the director was asked by the trustees, on reorganization, what his salary ought to be, he said, "Gentlemen, I am so much interested in the success of this institution, that I think I can get on without any salary. I have a book on which I have a copyright which brings me some income, and I think I can afford to give my services gratuitously." The Rev. Dr. Dur-yea, formerly pastor of the Central Congregational Church, has given to this institution forty lectures a year on Psychology, and other kindred subjects, to sometimes two hundred pupils, and he gave his services gratuitously, because he felt the great good that the institution was doing to the State of Massachusetts and to the country at large.

It has been stated that this institution is one of the foremost in the world, undoubtedly of this country, for teaching music. Why have we a right to say that? A few years ago, it was customary for a person who wished to study music to raise the necessary funds to take an expensive trip abroad, to study in Italy, or France, or Berlin, or Munich, or London, under some special teacher. It occurred to the manager of this institution, that it would be for the benefit of the citizens of Boston, and Massachusetts, and of the United States if instead of our people going to Europe for their education, we were to bring some of the best teachers of Europe to this country, that we might have this instruction right at our doors. As I would hardly be able to state as well as the director some of his efforts in this direction, I will ask if he will explain to you how he got the services of some of the teachers, and how he found out their qualities.

DR. TOURJEE. When the eminent composer, Raff, determined to establish his conservatory in Frankfort he said, "I am determined to have the best man—that is the teacher and the pianist in one." He selected Carl Faelten to be associated with Clara Schumann in that school. Raff lived, I think, three and a half years after establishing that school and then died. As soon after as possible I arranged with Mr. Faelten, by contract, to come to Boston and teach for us. He has been with us four or five years. He remarked within a week that he was greatly pleased with our arrangements, and the character of instruction given by his associates, and that he should want to spend the rest of his days in this institution. In selecting our violinist I consulted Mr. Henschel, who was formerly director of the Symphony Orchestra. I visited London and consulted several of the most eminent professors in London with reference to the question, and all united in the opinion that there was no one stronger than Mr. Mahr on the violin. Many of our pupils were in the habit of going abroad to study the voice. I consulted Signor Garcia, Jenny Lind's teacher, who had the

name of being the greatest singing-master of modern times, and he said, We have no one stronger than Mr. Tinney, who at the time of his graduation received the gold prize at the Royal Academy and who has been at St. Paul's cathedral for twelve years. I talked with Dr. Steiner, the organist of St. Paul's cathedral, and he said Mr. Tinney is a clear-headed man and very successful. They have engaged him to teach at the Guild Hall School. I consulted Mr. Novello; I also consulted Mr. Haweis, author of "Music and Morals," before calling upon Mr. Tinney. I found he was the man I wanted and I made a contract with him for a term of years. We have thirty-eight employed with salary, paying them so much a year. The trustees think that is the best way. In Mr. Rotoli we have a man who was the queen's teacher in Italy, eminent as a composer and director. He was the director of the Choral Society in Rome. He wrote the music for the king's funeral, and was a man prominent in musical circles in Rome. He is one of the five greatest composers and teachers of the voice. He has been with us several years, and is much liked and enjoys the work.

In answer to a question that has been asked, I would say that the Conservatory in Paris has, I think, two hundred and forty thousand francs given it every year. There is another school which has a large amount given it every year by the State. The Guild Hall School in London had an appropriation of \$125,000 given it to start with, and they receive \$25,000 every year from the city of London.

Q. Has the New England Conservatory ever received anything from Boston?

DR. TOURJEE. Not a penny.

Q. Neither in lands nor money?

DR. TOURJEE. No, sir. While I was in London, I had a banquet tendered me by the College of Music, which has an appropriation every year. The Prince of Wales is the President of the Association. The Royal Academy of Music has large donations also. There are something like eight music schools in London. Our English friends are far ahead of us in that respect.

Q. Do you think that all of these eight schools receive aid from the city or government?

DR. TOURJEE. Not all of them, but two, at least, do. The schools all over the continent receive it.

Q. Which of these schools receive aid?

DR. TOURJEE. The College of Music has nothing from the city of London; that is independent. I do not know whether it has anything from individuals or not; I forget about that. But the Guild Hall School received \$125,000, to begin with, from the city, and \$25,000 every year. Students pay something, but do not pay full price.

Q. Do you know the condition on which that gift is based?

DR. TOURJEE. I could get it, but cannot tell now. The Italian schools all have aid, and they charge nothing for tuition.

Q. Are they made free by the city or by the government?

DR. TOURJEE. By both the State and the municipality.

Q. Are any musical schools aided in this country?

DR. TOURJEE. Large donations have been made to the school in Cincinnati.

Q. Are there any free students in London?

DR. TOURJEE. In the Royal Academy it is popular to give scholarships.

Q. Can you name any government except Italy that makes musical instruction free?

DR. TOURJEE. There is a large amount given in Germany, especially in Berlin, to the Royal Academy under Dr. Haupt.

Q. Have you in your institution a prescribed course which is compulsory?

DR. TOURJEE. Yes.

Q. Was the money given to the Cincinnati school given by individuals?

DR. TOURJEE. Yes.

Q. Do you know of any schools in this country that receive State aid?

DR. TOURJEE. No, no musical schools.

MR. DANA (continuing). I think we have shown in a general way that it has been the object of this institution to bring the best teachers to be found in the world here, the method being to first ascertain who the best teacher is and then bring him here. There have been some people who have spoken of this institution as if it was not all that it ought to be. But let them name any celebrated teacher that we might find abroad, better than those here, and as soon as we have funds we will bring him here.

It is very proper, I suppose, that a conservatory of music should not be exempt from the trouble that the prophets have always had, when they were not without honor except in their own country, and their own city. I do not believe the people of Boston have begun to appreciate what they have got here. I know a good many musical people, and yet I found it out by a sort of accident. I never heard of it before, more than that it was an institution at the South End teaching music. I had not any idea of the character and strength of the institution until I began to study myself and ask questions about it. It is a pride to the city of Boston and to the Commonwealth to have such a place. Why, don't you believe that the State of Illinois would pay three hundred thousand dollars for such an institution with its traditions, and teachers, and large numbers of pupils, if they could get it in Chicago? A great many States have paid more for bringing within their borders things much less valuable than this. There is no doubt that the Commonwealth can endow such an institution. The Supreme Court has said that it would be loath to put such an interpretation on the eighteenth amendment as would deprive the State of the privilege of supporting such institutions, institutions teaching specialties, and the specialty to which it referred was the Agricultural College at Amherst. If the specialty of agriculture is worth endowing with money, is it not worth while to give some money for the specialty of music? Men in this country are working

themselves to death with business. The statistics from the Board of Health show that all over the country the number of nervous diseases coming from overwork are multiplying in greater proportion than the inhabitants of this country. People need recreation. We are closing the doors of the saloons and we ought to furnish the people with something of a higher and nobler kind of recreation. What in our homes is better or more ennobling than home music, but how can we have home music till we have teachers? And how can we have teachers unless we have an institution that will give them thorough training? There have been petitions to establish a State normal school of music, and one of the reasons given why it was not necessary was that we already have an institution which costs the State nothing so far. It would be a great deal cheaper to give three or five hundred thousand dollars to this institution than to establish a State normal music school. There is not the slightest doubt that the State has sufficient power to give just such a grant as is asked, and the one thing to consider is whether this institution is such an institution as, taking all things into consideration, it is proper and right to give the money to. I believe the time has come when music and the fine arts, and things that tend to greater elevation, will be more and more absolutely *necessary* things. When the country was poor, when we had not built our roads, when we had not money enough to carry on our manufactories and business, then those things were first necessary, but as the country grows richer necessities increase, and now that we have a little time to look about us as to what we are going to do, we must ask what are we going to do with all this money? Men pile up money and when they die leave it to their children, but what good will it do to those children unless they know how to expend it in the more liberal arts; in music, and literature, and science, and in the highest and best culture that will bring men up to the standard for which they were made? These are fundamental questions.

It has been asked if any other city or State has given money to music. No. Well, then, let Massachusetts have the proud distinction of leading; the others will follow soon enough.

On the question of endowment of scholarships I must say that, apart from my interest in this institution, I think it would be proper for the State to have some representation on the board of trustees, and also proper that a certain number of some kind of scholarships should be granted by the institution in return for a part of this gift. The board of trustees have not considered what they think proper. They thought it best to take some suggestion from this committee; but it was thought that it might be very much like the School of Technology, about twenty free, or partly free, scholarships under proper regulations, twenty being half of the senatorial districts, that each might take turn in selecting. We think the statute passed in 1887 might be followed, though, instead of trying to legislate upon this, it might be better to leave the details and regulations to be drawn up by the governor and council, because the particular details have worked some trouble in other cases. When that comes to be considered, it can be decided whether

it is best to give scholarships outright; for it is sometimes found that people appreciate better what they do not get outright. Perhaps you might give half-scholarships to twice the number, or two-thirds of a scholarship to a person, and thus reach more. I thank you for your attention.

Judge Wells calls on Mr. Joshua D. Ball, the legal adviser of the Conservatory.

MR. BALL. I am here for stating the legislation which has taken place in regard to this corporation, and my connection with it as its legal adviser.

The act which gave birth to this corporation was passed in 1870, chapter 103 of that year. By that act Eben Tourjee, L. Franklin Snow, Richard W. Husted, their associates and successors, were "made a corporation by the name of the New England Conservatory, for the purpose of promoting the study and practice of music, and culture therein, by the establishment of a school of musical science and by other suitable means; with all the powers and privileges, and subject to all the duties, liabilities, and restrictions set forth in all general laws, which now are or may hereafter be in force in this Commonwealth, applicable to such corporations." This corporation was to have power "to hold for its purposes real and personal estate to an amount not exceeding one hundred thousand dollars." This was the first act under which this corporation was organized, with a capital stock of ten thousand dollars.

In the year 1882, by chapter 137, the power to hold real and personal estate was increased to the amount of fifty thousand dollars. Between that time in 1882 and May 12, 1885, Dr. Tourjee conceived the idea of making this a public educational institution. He desired to eliminate from it any possibility of gain on the part of anybody connected with it, and the question was how should it be done. He came and consulted me on the subject. He desired to put it on the same basis as the other educational institutions of the State. It was then resolved by him that instead of a board of directors, which had been the governing power of the corporation before, the board should cease, the stock should be surrendered, and cancelled once and forever, with no power ever again to issue a share of stock, no power to make any dividends, and all that might be realized should be devoted to the public benefit; any surplus that there might be over and above the running expenses should go to the capital, and no human finger should ever put its touch on that capital for private purposes or private gain. Instead of the governing power being in a board of directors, a board of trustees was substituted for the purpose of having the management and control of the corporation. The attention has been called to the 234th chapter of the act of the year 1885, which act was passed for the purpose of carrying out the idea then entertained by Dr. Tourjee, the cancellation of stock and the conversion of the corporation into a public educational institution. In the year 1885, by chapter 234, the legislature enacted that "The New England Conservatory of Music was authorized to accept a transfer and surrender to itself of all the shares of

capital stock heretofore issued by it, and to cancel the shares so transferred and surrendered, and thereafter said corporation shall have no power to issue any shares of capital stock whatsoever." So this corporation is by legislation forever debarred from any power to issue any shares of stock or from any possibility of making any trustee or any one else connected with it, interested financially or pecuniarily in its operations.

The same act enlarged the powers of the corporation, and in addition to the educational powers that it had previously, it was authorized to teach "art, oratory, languages, and other branches of education"; in other words as an educational institution there is no limit imposed upon it — not only music, but all branches of education. Then the legislature, for the purpose of clinching this beyond peradventure or doubt, in the third section provided that "the trustees and members of said corporation shall never receive any dividends, income, profits, or other pecuniary benefit from said corporation, except that they may be paid reasonable salaries and compensation for services rendered, if they be officers or employees thereof.

The legislature was still more on the alert, for in the next section it says, "Any violation of this section shall work a forfeiture by said corporation of all its corporate rights, powers, and privileges." The provisions of this section were to be enforced in the Supreme Judicial Court, on information filed or bill in equity brought by any trustee of said corporation, or other person interested therein.

The fifth section declares that the act shall "become void, unless within one year thereafter satisfactory evidence be produced to the commissioner of corporations that the transfer, surrender, and cancellation authorized by the first section of this act have been effected; and the certificate of such commissioner, that such transfer, surrender, and cancellation were effected within the time limited shall be *prima facie* evidence thereof, and shall be received as such evidence in all the courts of the Commonwealth. Said certificate shall be recorded in the office of the Secretary of the Commonwealth."

I understand that sufficient evidence was brought to the attention of the commissioner, and that this certificate was issued and has been recorded, so that there is no ground whatever, as I understand the statutes of this corporation, for any one to say that in the future, by any possibility, can this corporation be turned to private gain or to the emolument of any one, or any dividend ever be declared to any one.

But the legislature went further than this and made it a sort of State institution, for in the fourth section it provided that "The treasurer of said corporation shall annually, in the month of January, make a return, under oath, to the commissioner of corporations in a form satisfactory to him, setting forth the number of its pupils during the preceding year, and its total income, expenses, and disbursements during such year." So that it seems impossible for any one to say that this corporation, under any circumstances whatsoever, by any possibility whatsoever, can ever be turned to the private gain of any individual, but that all of its earnings, over and

above its lawful expenses, must go to increase its principal, and that principal be used for the benefit of the corporation.

The by-laws of the corporation provide that its management shall be under the control of a board of directors consisting of fifty persons, fourteen of whom are members *ex-officio*. "The following persons, by virtue of their office, shall be permanently trustees of this corporation, to wit: the President, for the time being, of the Boston Branch of the Women's Union Missionary Society; the President, for the time being, of the Women's Board of Missions; the Secretary, for the time being, of the American Board of Commissioners for Foreign Missions, the President, for the time being, of the Women's Baptist Foreign Missionary Society; Secretary, for the time being, of the Home Mission Board of the Presbyterian Church in the United States of America; the President, for the time being, of Newton Theological Institute; the Secretary, for the time being, of the American Baptist Missionary Union; the Bishop, for the time being, of the Protestant Episcopal Church of the Diocese of Massachusetts; the Senior Secretary, for the time being, of the Missionary Society of the Methodist Episcopal Church; Eben Tourjee, director, for the time being, of the New England Conservatory of Music; the Secretary, for the time being, of the Domestic and Foreign Missionary Society of the Protestant Episcopal Church; the President, for the time being, of the Boston University; the President, for the time being, of the Women's Foreign Missionary Society of the Methodist Episcopal Church; the District Secretary, for the time being, of the American Missionary Association.

The rest of said trustees, consisting of thirty-six persons, shall be composed of four equal classes, each class composed of nine persons, each class to hold its office four years; one class to be elected every four years. The trustees to be annually elected to consist of ladies and gentlemen." These are the general features of the by-laws, and you will see that this, instead of being a private institution, is in all its features a public institution, as much as it is possible to make it.

But I might farther add, perhaps, that all of the stock of this corporation, beginning with the very small stock of \$10,000, was owned by Dr. Tourjee, who surrendered and cancelled all of this stock for the purpose of making his institution, instead of a private corporation, a public and a quasi, and I might say an entirely charitable corporation, because that is what it is in every sense of the word, inasmuch as no one can ever have any profit or benefit from its operations.

I was requested to come here and state the condition of the legislation on this subject, and to state the change of this corporation from a private to a public corporation, and with what care steps had been taken to accomplish this result, and to prevent any one ever receiving any private pecuniary advantage from this corporation.

Q. Does it stand practically on the same basis as Harvard College, or other institutions of the State?

MR. BALL. I am not aware of any difference whatever. I do not see

under its charter, but its branches of education may be as diversified as in any college in the State.

Q. There are no limits here that do not apply to other institutions?

MR. BALL. Not at all. Not a dollar can be realized from this corporation more than from the corporation of Harvard College or any college in the State.

JUDGE WELLS. As to the course of study, I will call on Mr. Louis C. Elson.

MR. ELSON. It has been asked as to how this institution stands in comparison with the other great institutions of the world, and whether it is in itself worthy of aid *per se*, with its teachers and as regards the equipment of the school. I can say, from personal knowledge, that it stands better than any institution in the world in the matter of material equipment, fitting of rooms, and preparation for the work. All these things are better here than abroad. Then as regards the living part of it, the soul of it, that ought to be the equal of any foreign conservatory, since we have the same men. We have Faelten, Rotoli, Maas, Bendix. I have here a letter from Dr. Maas, who, having taught in the Leipsic Conservatory for five years, has since taught in the New England Conservatory. He says:—

Having spent five years as a teacher in the Leipsic Conservatory, and an equal period of time in the New England Conservatory, I have no hesitation in saying that the present requirements of graduation here are fully up to those of the above-named institution.

LOUIS MAAS.

MR. ELSON. That is the opinion of a man who has worked in both.

Criticisms are made by outsiders who know nothing of the inside working of the institution, and who have no means of ascertaining our course of study, who have made very bold assertions incapable of proof. We are told: "You are a money-making institution; you have no standard." In the sense of money-making, the Grand Opera House at Paris is a money-making institution; but it receives a large amount of money from the government. The Leipsic Conservatory tries to get pupils, so it is a money-making institution. We, too, try to make a financial success. But they say: "You admit everybody; you have no standard; you take every pupil you can get, and are glad to get them." That is true, and it is not true. To be sure, we have to work in another way from the European. What would fit for Leipsic, for Paris, would not quite fit for America. We are young in art. We must not demand, with too much rigidity, qualifications for entering, but we must have a standard, and a standard constantly rising, for leaving. This standard is being raised each year. The pupils who passed and secured a diploma five years ago would have hard work to get that same diploma to-day. The standard is rising with the progress of the people. We are keeping fully abreast of it. Is every pupil taken? Yes, and no. Pupils are taken in the lower grades, but they are not allowed to pass and graduate, or even to get to the higher classes of instruction, until

they prove their fitness. Do we deny any person who desires instruction? We deny their progress to higher grades till they are fitted. No pupil of little ability, musically, or with small intelligence, can take lessons of Mr. Faelten. They may say, "I have money and will pay well for it," but they cannot take of him till they are fitted to do so. The same is true of other departments. Then it is said that these teachers are not representative. They are, so far as their making the conditions which fix the grades and examinations. It is true we have employed some of the American pupils who have shown talent in our faculty. We have encouraged them, and I think that is a good thing for America. We are making a crop of teachers outside and inside the State. There are examinations in harmony, for instance, in which 75 per cent. has to be gained. The same is true in theory. I may speak of that, as it is my field. I may add that, out of something like ninety-five pupils who took their examinations yesterday, six failed to pass. That shows that we have a standard. These pupils cannot get any certificate till they have passed that examination.

Then there are supplementary advantages connected with the institution outside the regular work. In Leipzig they have what they call "Abend-Unterhaltungen," musical occasions where the pupils may hear the best work. That has been introduced here regularly, and they are one of the greatest supplementary advantages. The pupils outside of their routine work hear the best models of music. They hear great artists within their own walls. Many outsiders come also, and every week there are occasions where they hear the best models. It may be well, as facts are better than glittering generalities, to read some of the questions of the examinations that must be passed. There is a committee that examines in all that constitutes the higher branches of music and technical ability. The pupils undergo a rigid examination before they receive a diploma. This is the examination of the first term on Theory. (Reads from a First Term Examination paper.)

MR. ELSON. We have a higher course here, for the fourth term theory examination:

NEW ENGLAND CONSERVATORY OF MUSIC.

FOURTH TERM THEORY EXAMINATION.

WINTER TERM, 1889.

For MR. LOUIS C. ELSON'S Classes.

Number your answers like the questions to which they refer, returning the questions with the answers.

N. B.—Answer TEN questions only.

1. Give three possible successions of keys in a Minuet in A minor.
2. Give the keys and divisions of a Sonata-Rondo in G major.
3. State the chief forms of Rondo.
4. Describe briefly the shape of the Concerto, and the characteristics and place of the Cadenzas.

5. Give the keys and leading characteristics of each of Beethoven's symphonies.
6. Define Single, Double, and Triple Counterpoint, and explain the different "orders" of counterpoint.
7. Classify the different kinds of Canon.
8. Define Double Canon, Inverted Canon, Canon in Augmentation, and Crab Canon.
9. In what manners may fugues be classified?
10. Give the chief divisions of the fugue, and explain the exposition and stretto.
11. Give the usual order of episodes in a fugue in F major.
12. Explain the difference between Canon and Fugue.
13. What is a fugato?

MR. ELSON. Here are six books, containing the examinations taken almost at random from the examinations of yesterday, which I will submit. I doubt very much whether a good many of the critics who speak of the low tone of the institution could answer five out of the questions, where the pupil has answered ten, — musical critics or otherwise.

JUDGE WELLS. I will call on Mr. Faelten.

MR. CARL FAELTEN. I am not prepared to speak to you, but I want to please Dr. Tourjee. As far as I have been now, in Boston and in the United States, I find a great deal of musical talent, and this talent in general gravitates to Boston, as the most suitable place to study, and in Boston to the New England Conservatory. This seems not only the most suitable and best institution of its kind in the State, but, perhaps, in all the States of the United States. The faculty is capable of doing full work, and is working harmoniously together, so that no pupil could receive the same benefit by going to a private teacher. But the institution must be hindered as long as it has to stand entirely upon its own income. There could be still greater improvement at all the points which are made against the institution by outsiders — if there is any truth in them — if it had more income. The teachers have been assaulted, but they pay no attention to this matter. We go along with our own work. I hope always that something may be done to make the institution more valuable than it is. It is impossible for our institution to do anything like the work that Harvard, and Wellesley, and other institutions can do with their large endowments, and it is unfair that we should be asked to do more than we are able.

Q. Do you find the American student in the main as ready to learn and as susceptible of a musical education as students abroad?

MR. FAELTEN. Yes, I am quite positive to say so. We have an excellent class of pupils, and our pupils have the best intentions though they work up from small degrees. We have had graduates for the last four years who fill honorable places all over the country. In many places of thirty or forty thousand inhabitants, where it was impossible for pianists or others to give good music five years ago, the best music is now given and finds appreciative audiences. This condition has been greatly created by

the work of the students of our institution, it is fair to say. Going out occasionally myself I find these students. They frequently find positions as organists, as in St. Louis, Detroit, and other places. I think on the average they have quite as much talent, perhaps more, than pupils in European conservatories.

Q. Can a person secure as complete a musical education at the New England Conservatory as at Berlin?

MR. FAELTEN. Yes, I think so, because he can get as much good music as he can digest here. There may be *more* concerts in Berlin, but a person cannot go to more than a certain number, but you can hear as good concerts in Boston as in Berlin.

Q. Are the graduates as proficient as those of Germany generally?

MR. FAELTEN. We have made the same requirements.

Q. Just as high?

MR. FAELTEN. Yes, just as high. I was formerly an instructor in the conservatory at Franklin on the Maine, and I cannot say that the graduates could be ranked any higher than the graduates that we have had here.

JUDGE WELLS. I will call on the treasurer, Mr. Luman T. Jefts.

MR. JEFTS. It has been my pleasure to be acquainted with this institution for some fifteen years, and I have watched it with a great deal of interest. I have felt that the work that has been done there has been good work, work that the city of Boston and this Commonwealth, yes, and that the country, might well be proud of. I am quite sure that the director who has had the management of this institution mostly has laid plans that are not going to stop with this generation. I think he has been far-seeing in the work that he has done. I have been deeply interested for various reasons. I believe that it has a tendency to elevate people; that it has given young people, young ladies particularly, an opportunity to acquire a musical education at a much less rate than they could get it elsewhere. This has been one great advantage. Ladies of moderate means—and there are many of them—have here learned self-support. I am sure that the ground has been well covered by those who have spoken, but there are one or two things that have not been spoken of. One is the advantage of having these different branches taught here. You will see that if you have a scholar and wish to send her to have a musical education, her time ought not to be all taken up in music, and hence the advantages of having some other branches taught. This is a great advantage. I know that the time was when some could not attend because they wished to take up other studies; now they can take up other branches and have their time fully employed.

Again, it was alluded to by the president of this institution, about helping those who are limited for means. He spoke about receiving a letter in reference to such a person. This has been my case. I have received many letters from parties wishing for help. It is pretty hard to turn the worthy ones away. Only yesterday we received a letter at our house requesting help for an estimable young lady from California. She had got to go home,

and would not be able to complete her studies. Her health is partially broken, but after a time she might be able to pursue them if she could have help. She is a very good student in music. Are we going to send her back to California with her education incomplete, or shall we help her a little, so that she can complete her musical education, whereby she shall be able to be self-supporting? Not long ago I had a letter asking if a person could graduate without spending four years here. Now, here is an advantage. I understand they pass examinations, and are put where they are fit to be placed. This young lady had been pursuing music for a number of years, but she found that pupils who had graduated from the New England Conservatory of Music stood a much better chance for employment than those who had not. She had been teaching, but she wanted to get our diploma.

Q. Can you state what the average expense is?

MR. JEFTS. No, sir. Mr. Chase can give you the full figures.

This class system gives advantages that cannot be had in any other way. There are some who come to take lessons in other things; they not only take music, but lessons in painting, in decorating china, and the like. I suppose this institution needs help; I know it does. I know that the managers are desirous of doing everything they can with the little means they have. If we could have this debt raised, by the gift of this sum of three hundred thousand dollars, there would be some twenty thousand dollars, more or less, that could be appropriated to those who are seeking a musical education in that institution.

Q. What proportion of the pupils graduate?

MR. JEFTS. I do not know.

Q. Do you think that the benefit to the State is such that the State would be warranted in making this appropriation?

MR. JEFTS. I do decidedly. I think it would be one of the best investments that the State could make. I do believe in our schools fully. I believe in the education of the young. We have Harvard College, Wellesley, Smith, but this is the only one that prepares the young ladies to be self-supporting. The demand for good teachers is greater than the supply. Why not help them a little, and put them in the position to go out as good teachers and noble citizens?

Q. How many of these students study music?

MR. JEFTS. I do not know the number, but most of them do; there are very few that do not.

Q. How many of the pupils who were there last year are there this year?

MR. JEFTS. Mr. Chase can tell you about those things.

Q. If the State should make this appropriation of \$300,000, how will it receive *quid pro quo*?

MR. JEFTS. It is right on the line of the plans for education. This institution gives an education to young persons, specially to young ladies. It will be a good investment in that respect. The general feeling is that the

scholars should be musically taught. Suppose we have a normal school of music, can it be done in any other way so cheaply as to help this institution, which is well equipped?

Q. Is there a special course fitting these students to teach music in the public schools?

MR. JEFTS. I understand they are fitted to teach music in all departments.

Q. You cannot tell how many have gone into public schools to teach?

MR. JEFTS. A good many. It has been my privilege to travel through all the States,—in nearly every one of the States of the Union,—and go where I will the New England Conservatory is spoken of; it is known; it is alluded to with a great deal of interest. It is an institution that the city of Boston and the State of Massachusetts may well be proud of.

Q. Can you tell us anything about the twenty million dollars that have been received from outside the Commonwealth?

MR. JEFTS. I would not undertake to answer that satisfactorily. Some students will spend very little; others may spend as much as two or three thousand dollars per annum. Some will go through for five hundred dollars; others will cost twelve or fifteen hundred. It depends on how much money their parents have. We have here in Boston our piano manufactories and a great many pianos are sold here. The scholars have parents who come and stay six months or a year at a time while the young people are being educated, and they spend money. Board is something; travel from place to place is something. How that money is computed I do not know, but I think it might easily run up to that amount, if we take in all the business which comes to the Commonwealth.

JUDGE WELLS. I will call upon Mr. Lucius A. Chase, Secretary of the trustees.

MR. CHASE. It is proper that I should state something of the career of the founder of this institution. He commenced at a very young age to support himself, working for a dollar and a quarter a week in a factory. Afterwards he taught a musical school to gain a livelihood. In 1867 he came to Boston and established a conservatory system of music. It had not been taught here before I think. He established at Music Hall this school, and commenced there the business of teaching music and other branches. This school was thronged with pupils and it went on year by year, he adding to the rooms where he gave instruction. Music Hall building was built and occupied by him. He remained there till 1882 when the scholars were so numerous that he had to look for other quarters. He talked of building an institution, and it was suggested to him that it would be easy to get an appropriation of land on the Back Bay, as other institutions had, from the city, but after looking round he determined to buy the St. James hotel, and after long negotiations it was purchased. When he moved to the present conservatory in 1882 his capital stock was \$24,914.09. With courage altogether unequalled he conceived the idea of purchasing this building for \$300,000. Mr. Ballou made a donation of \$25,000 and sold it

for \$275,000. He then went to work to raise money for the first payment. Among his friends he raised \$50,000, and they accepted a third mortgage on the property. A mortgage was given for \$120,000 at five per cent., and one to Mr. Ballou for \$105,000 at six per cent. The third mortgage to these friends was at five per cent. This was to extend five years with the privilege of extending it another five years. This third mortgage has expired and has been extended. It is due in 1892. These three mortgages cover the whole amount of the purchase. I think there is not a man in the whole country that would have had the courage to take that whole property without a dollar to pay for it except the \$24,000 which he had in the property which was moved up there. I ought to say that during these years, that Dr. Tourjee has been in Boston, before he went to the present location he has paid every bill that has ever been brought against him. He has never had a compromise of a cent. His note has never been protested, and no man can say that he owes him anything that he is not ready to pay. For the last six years this institution has been run, receiving its income from the tuition, board, rent of pianos, organs, etc. The capital stock in July, 1888, that is at the end of our school year, was \$89,267.28, showing an increase in the property in the six years of \$64,353.19. The first mortgage still remains \$120,000, as at first. Mr. Ballou's has been reduced to \$50,000. The other mortgage has been reduced \$3,200. Afterwards we purchased the Davis property for \$23,600, and made a payment of \$1,600 on the purchase. Since that time we have made two payments of \$2,000 each. The interest has amounted to \$93,610.66 in these six years, or \$15,601.77 a year. The profits for the six years are \$64,353.19, or an average gain yearly of \$9,057.19. Adding the amount paid for interest to this profit we should have a gain, aside from the interest which has been paid, of \$24,658.98. Our stock of pianos on the first of July was \$39,267.31. It is proper to say that we have marked down our stock of pianos yearly to keep the stock good. We have also added new pianos yearly. The mark-down in the six years was \$15,422.07. By good fortune our piano stock is in good condition, nearly as good at the beginning, as we have added fifty new pianos within the last year and a half and also exchanged some of the old ones for about the same number of new ones.

It has been asked what the annual expenses of each pupil are. It depends on the number of studies taken. It has been asked how many of the pupils study music? I think nearly all. A few study other studies alone, but it is a very small number; I should think less than fifty; I would not state that positively.

Q. How many pupils attend more than one year?

MR. CHASE. About 855 of the students that attended last year attend this year.

Q. What proportion of those that take the musical course graduate?

MR. CHASE. We graduated last year eighty-eight pupils. Those have been over the whole course, which requires from three to five years. We have three divisions in each grade, and the grades are so divided that we

have eighteen divisions in our regular course of study. Students take different numbers of studies; ordinarily they take two or more studies, two in music perhaps, and one in literature. The tuition is from fifteen to twenty dollars. In the lower grades the tuition is fifteen dollars or sixty dollars a year. If a student takes two that would be \$120, but a good many are in higher classes where the tuition is twenty dollars, or eighty dollars a year, or with two studies \$160 a year.

For a *beginner* who takes piano and voice lessons, and selects one of the lowest or one of the highest priced rooms, the expense will be about as follows (the prices of rooms with board are \$5.00, \$5.50, \$6.00, \$6.50, \$7.00, and \$7.50 per week):—

Tuition: Piano, per term, first grade, \$10.00; second, \$15.00; four terms, say	\$50.00	\$50.00
Tuition: Voice, per term (first grade), \$15.00; four terms, say	60.00	60.00
Rent of piano, per term, \$7.50; four terms	30.00	30.00
Board and Room rent, about 42 weeks, at \$5.00 or \$7.50	210.00	315.00
Washing, 50 cts. per doz., yearly estimate	20.00	20.00
Sheet Music, yearly estimate	25.00	25.00
	\$395.00	\$500.00

For an *advanced* student (third, fourth, fifth, or sixth grade), who takes piano, voice, and harmony, or theory lessons, and selects a room as above:—

Tuition: Piano, per term, \$20.00; four terms	\$80.00	\$80.00
Tuition: Voice, per term, \$20.00; four terms	80.00	80.00
Tuition: Harmony, per term, \$15.00; four terms	60.00	60.00
Rent of Piano, per term, \$7.50; four terms	30.00	30.00
Board and Room rent, about 42 weeks, at \$5.00 or \$7.50	210.00	315.00
Washing, 50 cts. per doz., yearly estimate	20.00	20.00
Sheet Music, yearly estimate	25.00	25.00
	\$505.00	\$610.00

Q. How many pupils are there now?

MR. CHASE. I think about twelve hundred.

Q. When does the year commence?

MR. CHASE. In September.

Q. How many students were there last year?

MR. CHASE. About 2,024. With regard to the twenty million dollars which the students have brought into the State, we have made not an exact but an approximate estimate which we believe to be below the facts. We calculate that in that time we have had about eighteen thousand pupils from out of the State, and taking the price they pay for tuition, board, clothing, pianos, and that received from the families whom the Conservatory brings here, who rent houses and stay here to educate their families, that

twenty million dollars is below the facts. We cannot state it exactly. We feel confident, having been over it several times, that that is below the amount brought by the pupils.

Q. Do you expect to have as many pupils next year?

MR. CHASE. More.

Q. You graduated eighty-eight last year; is that the usual number?

MR. CHASE. Yes; we have graduated from sixty-five to ninety odd.

Q. How many of the eighty-eight belong in Massachusetts?

MR. CHASE. Twenty-one from Massachusetts graduated last year.

Q. Has there been a gradual increase from year to year?

MR. CHASE. Yes, with the exception of last year. We attribute that largely to the effect of the Interstate Commerce law. That reduces our pupils from Massachusetts. None of the railroads except the Fitchburg, grant any reduction to pupils in the schools who are over eighteen. Our pupils are usually over eighteen. They average more than that.

Q. What is the number of teachers?

MR. CHASE. About eighty.

Q. What number of pupils did you have from Massachusetts last year?

MR. CHASE. 1,162, and 1,308 the year before. We have a large number of students who come from adjacent towns. The Fitchburg alone makes a reduction for them; it makes a reduction of 35 per cent. from their regular quarterly ticket to students over eighteen years of age, and to those under eighteen 50 per cent. discount.

The committee adjourned till Wednesday, Feb. 6, 1889, at 10.30 A. M.

HEARING BEFORE THE COMMITTEE ON EDUCATION.

STATE HOUSE,

Wednesday, February 6, 1889.

The committee met at half-past ten o'clock.

Judge Wells called on Mrs. Mary A. Livermore to speak in behalf of the petition.

MRS. LIVERMORE. It hardly seems possible that I can add anything to what has been said in favor of aid being granted to the New England Conservatory of Music. As I was not present at the previous hearing, and as I have seen no report of it, I will utter my thought even at the risk of repeating.

I cannot help but remember that up to the present time Massachusetts has done very little for her daughters. The appropriations in the way of assisting educational institutions have gone to the colleges for young men — to Tufts, and Harvard, and Amherst, and Williams, and the Institute of Technology, to which latterly women have been admitted. But it is only within a very recent time that women have thought of asking State aid. Whatever they have had done in the way of education hitherto has been

done by the common school and the high school. It is very recently that the Latin School, for the training of women who propose to enter college, corresponding to the Latin School for boys, was arranged for women. It is only a short time since women have thought of asking that they should be recognized as part and parcel of the State. They have been quite content, altogether too content, to take what they could get, and make up any deficiency themselves. When, through the aid of a woman who graduated at Vassar College, now Mrs. Professor Richards, the Institute of Technology was opened to women, it became necessary to have additional arrangements for laboratory work, we could not get it in any other way than by the women making a donation themselves; and five thousand dollars was given for the purpose of increasing the laboratory arrangements for the study of chemistry. And so in all other directions, Wellesley and Deane Academy and Smith College, all these institutions have been put on their feet and have been backed up by the beneficence of private parties. It seems to me a great gain has been made, however, in some directions. I can look back to the time when in Massachusetts, the advanced State in the Union then as now, there were but seven occupations in which women were allowed to work. And when, little by little, there came an enlargement, so that we could count thirteen, we congratulated each other and thanked God that we had such an increase as that. And when at last the movement began, it went, as do all movements that have had a great deal of work behind them, with an impulse, *per saltum*, so that the last census gives 297 occupations in which women are engaged; and since 1880 that number has been increased one hundred more, nearly. Massachusetts has showed herself alive to the needs of her daughters; still we complain of her.

When Col. Carroll D. Wright was instructed by the Bureau for the Publication of Statistics of Labor to inquire about the working women of Massachusetts, he made a most admirable resumé of what they are doing, their wages, how they live, whether in homes or boarding, etc. But he went beyond what he was instructed, and made an inquiry into their private character, and lifted a great load from the heart of the women of the community by stating that, as a class, they were hard-working, honest, honorable, virtuous women, and that the occasional fling that the ranks of women of vicious habits and life were recruited from working women was not true; that our working women had a right to be regarded with favor.

Now the New England Conservatory, if it admits women, does two things. It not only gives enlarged opportunities for education, but it also gives a larger opportunity for women to get a living. A knowledge of music has ceased to be simply an accomplishment, an æsthetic affair in which the rich only may indulge. It has come to be more generally diffused. As I go over the country from the Atlantic to the Pacific, I am amazed to find in humble homes, in places where one would not look for it, a knowledge of music and musical instruments, cabinet organs and pianos. I have been amazed at the inquiries made of me about the New England Conservatory of Music. I have been astonished to find myself asked how girls should

take steps to come from Colorado, from Kansas, from Nebraska, from Texas even, all looking here for the opportunity for a knowledge of music that they could not get as well anywhere else. So the claim for aid for the Conservatory is based on good grounds, for it gives an education in a department that has come to be recognized as a real department of training and of education.

The knowledge and influence of music extend beyond what one usually has an idea of who has not made the matter a study. You find them dependent on music for the insane, as a means to assist in the cure of patients. You find it used in reformatories for men and for women. They have their organs, their singing, and trained choirs. You find it in the institutions for imbeciles, and the dull, imbruted, animal faces of the children that show no light or hope, will brighten up, and in a few moments grow radiant with pleasure, as they listen to simple strains of music. I have been told by those at the head of such institutions, that they depend upon music as a means of quickening for imbecile children. At the same time, the demand for music, and for musical training, is increasing in all the country to a very great extent. And here in Massachusetts the demand for it is beyond what any one would think, unless they paid some little attention to the subject. Over twelve hundred girls from Massachusetts are to-day studying at the Conservatory. Five-eighths of the students are from Massachusetts, while from outside the State there have come young people who have paid out money here, since the institution was founded, to the amount of twenty million dollars.

It has come to be the fact, that while we do not demand of our teachers in the primary schools and in the kindergartens of the public school that they shall have a knowledge of music, if they do have that knowledge, and are able to teach music, they are in better demand, and they have a stronger hold upon their pupils and upon the parents behind them.

I have in my employ an English girl, who, while she would be called in many families a servant, is one of the *helpers* of my household. She has so great a love of music that she is given a chance for practice on the piano. She has supplied herself out of her own earnings with a Richardson's instruction-book, and is taking lessons, and I cannot see but she makes beds just as well, sweeps and dusts just as well, darns stockings, repairs clothing, sews just as well, and gives to the invalid of the family, who needs her care, just as much tenderness and careful nursing, as if she were utterly ignorant of music. As fast as she gains anything, she bestows it on those who need it most.

I am the president of a society called the Beneficent Society, attached to the New England Conservatory. There were so many applications for assistance for poor indigent girls, that this was organized to help the Conservatory. There are seventy-five of these girls this year, in the care of this society, and the stories that we hear, the histories with which we are acquainted, and which are not made public, are pathetic and interesting to the very highest degree. We have now a hundred applications that we

cannot answer. We cannot render any help; our means are exhausted. A mother writes to us: "My daughter has an exceptional gift for music. She is deformed, a hunchback, with the beauty of face and loveliness of spirit that usually accompany that deformity, and with a passion and genius for music. Her father lost his life in the War of the Rebellion, in a Massachusetts regiment. He lost his life at Cold Harbor. Had he lived, my daughter would never have had to ask help. She was born after her father entered the service, and he never saw her. All the same she is the daughter of a soldier, and one that died in the service of the country." And the mother says: "I feel that I have a little claim upon the Conservatory and upon the State, in behalf of this daughter, so unfortunate in her physical development but with this rare gift of music and beauty of spirit."

Another writes, who is also the daughter of a soldier: "I am becoming blind. In the course of a year and a half, my physician and the oculist at the Infirmary say my sight will leave me forever. I know something of music, enough so that if I could have one year's instruction,—faithful, earnest instruction,—I should be able not to maintain myself, but to help myself, as I go down into the darkness that must rest upon me for life, by this power of music. Do help me! Do give me assistance!" And the assistance we give is a loan of money. We never *give* anything. We lend, to be repaid whenever the circumstances are such that the students are able to repay, without interest. We also find places where students are able to help themselves. They assist in houses as table girls, as nursery girls, or in giving music lessons to the younger children, and thus pay their way with a heroism, an earnestness, and a devotion and willingness to work for what they receive, that is pathetic and touching in the extreme. The place is so hard to fill that I steadily refuse to serve on it, and insist upon it that other women shall take that place, and that I shall remain only the president. I cannot receive these applications; they come mostly to me. I cannot act upon them without running the risk of continually doing more than what I ought to do, in consideration of what I am already doing. I speak with a good deal of feeling, because women have come up through more effort, and sacrifice, and hard work than anybody can ever tell. If, when I was seventeen, I had been told that I must carve my way with my knife from the foot of the Rocky Mountains to the summit, I should hardly have found it harder than what I have had to surmount. There was not a high-school for girls in the land. The academies were expensive, and I had not the money; but when I eventually earned it and got there, there was not a college that would admit women. And when we applied to President Quincy for admission to Harvard, after six of us had fitted ourselves to enter there, we were told that it was not necessary for women to know so much. That was told us by old President Quincy himself; that women should learn to cook, how to make and mend shirts, and to make a home for their husbands. But we already knew how to cook and sew. We were then efficient housekeepers. From that time till within a comparatively recent period, if women wanted anything they had to go to work and

earn it. It has given to some of us a good deal of force of character and courage. I have not been beholden to any one for a dime since I was fourteen and a half years old.

These girls that are struggling for an education in music are in Massachusetts, and they are seeking it not for their own sakes alone. They are saddled with the care of friends behind them for whom they must work. I do not know a woman who has made her own way who is not carrying along with her friends who are dependent on her for help. Up to the present hour I myself have gone on steadily with my hands full of other women who needed help and for whom I have had to make a way. It seems to me it is time for our State of Massachusetts, that stands in the place of father and mother to us, to do something to give the daughters a chance, to make it easier for them.

This Conservatory has more students from Massachusetts in it than all the normal schools of the State put together. We are 75,000 more women than men in this State, and all of us are aware of the truth of the statement made by both Buckle and Guizot that we may learn the position of a nation, its civilization, by the rank that the women hold in it. You can, always. And you can judge of the morality of the nation by the morality of the women. In that way our country stands higher than any other civilized nation. I come back from Europe realizing that there is but one paradise for women in this world, and that is in America, and that there is one State more desirable to live in than any other, and that is my native State of Massachusetts; that American men are fairer, with a keener sense of justice, more alive to the demands for women, than any other men on the face of the earth.

And because there are so many women here in this State, and because music has so large a place and is to have a yet larger place as a part of education, and as an aid in asylums, reformatories, imbecile, and public schools, and because this Conservatory teaches a great deal more than music,—art, languages, oratory, expression, it seems to me that the State can, with proper guards,—making arrangements so that every county shall have an opportunity of sending a certain number of pupils, holding such a number of scholarships,—help this institution. It does no seem to me a bold request. We are simply asking that we women shall be recognized as part and parcel of the State. While you have given millions to young men of the State, you have not given to the women, chiefly, I admit, because they have not asked you for money. They have not felt worthy. They have almost felt as Michelet puts it, that they were cursed of God and had no right to anything. But we are getting rid of that. We have come to believe that we have a right to something more than to live and grub along as we can. So we come with confidence and earnestness to the men of Massachusetts, asking them to respond to us with help, more help than we have had in the past, with such help as has been given to the men of Massachusetts, and which has helped Massachusetts to turn out some of the grandest men that this nation has ever been proud of, men who have helped it in the times of its emergencies in the past.

JUDGE WELLS. I will call on Miss Tobey, President of the Mass. W. C. T. U.

MISS TOBEY. Mr. Chairman and gentlemen of the Committee: After the exhausting hearing that you have had on the subject, and after the eloquent words of my sister who has spoken, I can only bring you one or two points which perhaps have not yet been touched upon.

I do not come here as the representative of the W. C. T. U. I represent simply my own interest in this matter. At the same time I do believe that the W. C. T. U. would endorse anything I have to say as from a woman's standpoint. Mrs. Livermore has referred to the fact that this institution is broad, covering not only music, but drawing, painting, sculpture, literature, and physical training. All of these are taken up in the Conservatory. It has also been stated that they do not graduate women as pupils in music who do not, at least, come up to the standard of a high school education, and that is the reason why they are able to take such good positions as teachers. Therefore, this is a broad institution. It is also an unsectarian institution. It has Catholics as well as Protestants on its board, as well as among its pupils. Therefore, it is not limited in this respect.

But the point which to my mind is the strongest, and the one I specially desire to bring to your thought, is the relation of higher education and the ability of women to take a better position in life, to earn better wages, good salaries, and thus be kept from many of the temptations which threaten the women of our land to-day. It is a well-known fact that the women who command ordinary wages for their services in families, and for sewing, and various things of that kind, are not able to support themselves always in a life of purity. The great temptation which has come to womanhood has come largely through the fact that her poverty has driven her, in many cases, into the trap set for her by designing and evil men whose purses are long and whose purposes are unscrupulous. As you well know, the W. C. T. U. of Massachusetts has been greatly interested in social purity. We have had in this house a hearing on that subject, and have attempted to get certain laws which would make the conditions of womanhood better. I am grieved to say, however, that the petition, signed by sixteen thousand persons, has been treated with the utmost contempt by the legislature. It was laughed to scorn by the majority of the House. Now, I ask you, gentlemen, to do what you can to help prepare such a condition of things, and give to us, as women, a better opportunity to defend ourselves. I am told by the gentlemen of the Conservatory that the women who go out as graduates of this institution receive rarely less than \$800.00 a year for their salaries as teachers, that is, about \$16.00 a week. We have been told that they are unable to supply the demand for teachers, it is so great. Fully two-thirds of the demand for such teachers they cannot supply. I have a statement here in regard to wages and vice. I come to you with facts. In a little pamphlet published by a reliable society in New York, there are quotations and statistics upon the question of the relation of wages to the subject of purity. It is taken from the history of prostitution in New York,

by Dr. W. W. Sanger. It was published in 1858, when he was resident physician at Blackwell's Island, where he made a careful study of two thousand cases of prostitution from New York and Brooklyn. 1698 of these women had no income except from a life of shame. He collected facts relative to their means of support before beginning this life. Of these one was an artist, one a hospital nurse; school teachers, 3; fruit hawkers, 4; paper boxes, 5; tobacco packers, 7; attendants of stores, 8; embroiderers, 8; fur sewers, 8; flower makers, 9; shoe binders, 16; vest makers, 21; book folders, 27; housekeepers, 37; seamstresses, 59; tailor-esses, 105; dressmakers, 121; house servants, 933.

I was astonished at these last figures, I confess, but when we know how many temptations open to a girl in a home where it should not be so, we must acknowledge the probability, 933 servant girls. Only four out of the five hundred who obtained a living in that way had employments which demanded mental culture. The next item shows the result of their labor. What were the wages? Rev. Francis Bellamy, writing in 1888, shows that the average wages are no higher than those quoted by Dr. Sanger. 534 received \$1.00 per week: 336, \$2.00; 230, \$3.00; 127, \$4.00. That makes 1227 who received \$4.00 or less per week. 68 had \$5.00; 26, \$6; 8, \$7.00; 5, \$8.00; 1, \$20.00; 1, \$50.00, a week. Of the remaining 663 out of the two thousand, the facts could not be brought out. These facts related to 1698 persons. As I have said, Rev. Francis Bellamy writes in the *Watchman*, showing that the average wages are no higher now than then, and he shows that thousands of women are unable to earn enough by honest toil to support themselves in a life of purity, and we know that there is a great tendency to temptation wherever such a condition of things occurs. We know that nearer home than where these facts were gathered, there are in our large stores many girls employed to-day at less than \$4.00 a week; and, do you think, gentlemen, what that means? How much better it is for the State to help an institution like this which is going to put women on a plane far higher than this, — women that can command salaries which will keep them from any temptation.

It seems to me that industrial and intellectual training should go hand in hand, and that it becomes a matter of interest to our Commonwealth to see that everything shall be done to prevent such a condition of things as is the natural result of low wages for women.

I should like to ask you to think of another point. It is worse for a woman to be on low wages than for a man, even suppose she had no one to support and he had no one. It is a grief and a shame to say, but it is true, that her virtue is her only possible means of support under such circumstances, that is, it is the most valuable. She can receive position and wealth for a certain time in that way, and you cannot help seeing that it is a very great safeguard if a woman can be elevated out of the common walks of life, and have the consciousness that in her education she has a fortune, that she is able to command a good salary to support herself and those dependent on her. I think you will find a very good reason why you should

help an institution that is doing such a grand work for the women of this Commonwealth.

Judge Wells presented the following statement.

In this application of the New England Conservatory of Music for aid from the Commonwealth, the question is one of policy, and not one of Constitutional power,—as has already been stated in substance. The policy of Massachusetts towards institutions of learning above the grade of high and normal schools, has been to let individuals take the initiative in their establishment generally; their endowment and current maintenance are also left to private munificence; but the State holds itself at liberty, in emergencies, to enter and protect deserving institutions against financial disasters, and even upon occasions, to make grants purely for their enlargement and for their increased usefulness.

Thus *Williams College*, chartered in 1793, was granted in 1796, \$10,000; in 1800, \$4,000; in 1804-5, \$4,500; in 1809, \$5,000.

Between 1814-24, there was granted to the college 3-16 of the Bank tax, amounting to \$30,000; the sole condition being that at least $\frac{1}{4}$ should be applied to scholarships.

In 1859, there was granted \$25,000 on condition of establishing three free scholarships.

In 1868, the Commonwealth granted to the college \$75,000, payable in three annual instalments without any conditions as to scholarships.

Amherst College, chartered in 1825, was granted in 1847, \$5,000, annually for five years—no conditions attached thereto; in 1859, \$25,000, with three free scholarships; in 1863, \$2,500 without conditions.

Tufts College, chartered in 1852, was granted in 1859, \$50,000, three free scholarships.

Wesleyan Academy, at Wilbraham, was granted in 1859, \$25,000; in 1860, \$22,000.

Mount Holyoke Female Seminary in 1868, \$40,000.

New Salem Academy in 1869, \$10,000.

Dukes County Academy in 1871, \$5,000.

Museum of Comparative Zoölogy from 1859 to 1874, inclusive, \$355,707.67.

Worcester County Institution of Industrial Science, in 1869, \$50,000, in 1886, \$50,000.

Agricultural College, prior to 1887, \$596,273.69.

Agricultural College Scholarships, prior to 1887, \$40,000.

To the *Institute of Technology*, etc., there was granted prior to 1887, \$440,304.91; in 1887, \$100,000 on condition that the institute establish twenty free scholarships. In 1888 an additional \$100,000 was granted without any further condition. The total granted to the Institute of Technology being \$640,304.91.

JUDGE WELLS. I will ask Dr. C. C. Kimball to speak on this question.

DR. C. C. KIMBALL. It was stated at the last hearing by Gov. Claflin that the petition stated the facts so clearly that the duty of the State was

self-evident. I go further, and say that the reasons for granting this petition are not only self-evident, but are overwhelming. In the interest of calmness and brevity, I have reduced my remarks to writing.

Dr. Kimball read as follows :

It is natural to recall the weighty remark made a week ago in your hearing by Gov. Claflin.

He said that the memorial stated the facts, and so stated the facts as to make the duty of the State to grant the petition *almost self-evident*.

Pres. Frost agreed with Gov. Claflin. The simple facts in the memorial make the duty of the State self-evident. I go further, to say that the reasons behind the memorial are *overwhelmingly strong*.

This petition ought to be granted for three reasons.

I. Granting the petition will powerfully conduce to the fame and glory of this Commonwealth.

II. Because it will put money into the pockets of the citizens of Massachusetts.

III. Because we have not yet been able to discover, conceive, or imagine one valid argument against it.

1. The peculiar glory of Massachusetts is *intellectual*. It has furnished germinal ideas to the entire country; and those ideas in the heads of men and women, able and ready to advocate and apply them — ideas concerning education — commerce — politics — railways — music and art.

The number of its eminent writers of poetry and prose has been great.

2. Massachusetts has long maintained pre-eminence in music, though, as yet, the legislature has aided music by no grants of money. Our Handel and Haydn Society has done a noble work, and can never be thought of in America without respect, admiration, and gratitude.

Add to this our Orchestra, which has no superior in America, and perhaps not in Europe.

And, in Boston, has come to exist — what must be confessed to be the grandest and most powerful musical institution of the world — the New England Conservatory. Other institutions are older but none are larger, and none, (as you were fully shown last Wednesday,) have more able and competent instructors. And in all the world you can find no musical school with a *home* for its lady pupils — an attractive, guarded, Christian home, and none with the new enlarged form of education.

3. The cultivation of music, not in isolation, but as the central portion of a *liberal education*, without which liberal education a musical education is defective and abortive, — the cultivation of music and art in the new, the advanced, the noble manner of the New England Conservatory — is a crowning honor in the educational development of this most leading State.

4. This advanced and noble education, WITH music not *in* music, WITH art not *in* art, is beginning to be appreciated and honored in every part of America. You know it from the fact that everywhere the graduates of the Conservatory are sought to fill lucrative positions in universities,

colleges, and other schools, and that the supply of its graduates does not meet one-third the demand.

5. The honor and prestige of Massachusetts must continue to be *intellectual*. Without its schools, and without pre-eminence in those schools, Massachusetts must, inevitably, lose its leading position and consequent prosperity, and fall into the rear among the less prominent States of the Union.

Since the lamented deaths of Longfellow, Emerson, and Hawthorne, and with comparatively few to take the mantles of Whittier and Holmes, the honor and prestige of Massachusetts must be maintained by its schools, or — not maintained at all.

The *South*, the *South-West*, the *West*, the *North-West*, and the *Pacific Slope* are developing so rapidly in commerce and industries AND IN LITERATURE, that Massachusetts can retain pre-eminence ONLY BY ITS SCHOOLS.

In these, hereafter, as in the past, it CAN *lead and control* the administration of all. The position it now so proudly holds, it can continue to hold. BUT HOW?

Mighty universities are growing, which are not in Massachusetts, — Ann Arbor, Cornell, Oberlin, Wooster (Ohio), — stand between the schools of Massachusetts, and the throngs of Western pupils. What shall continue to bring America's young men and women by and past all these wealthy, growing, and already famous schools, to maintain the educational glory of *Massachusetts*? Amherst, Williams, and Harvard *now* have, in the interior, formidable rivals, and those rivals are *not growing weaker*.

But, gentlemen, there is one school in Massachusetts which has *no rival*, and which, as has been shown you, surpasses every school of its kind on the globe. No school in New York or in Michigan, no school in England nor in Italy, nor in France nor in Germany, can match it.

It *stands alone*. Students (young men and young women), come constantly by the open doors of all the music schools in America to register as pupils in the New England Conservatory.

In MUSIC and ART, and in music and art ALONE, can Massachusetts retain undisputed and invincible superiority.

It is by aiding and encouraging this unparalleled school chiefly, that this noble State can, with unruffled serenity, *lead the van* of civilization and culture. Here, more than by any other means, it MUST SEE ITS OPPORTUNITY. It must see its opportunity, gentlemen, as *you* see it.

Not to foster this institution would be equivalent to inviting this honored State to take a position in the REAR.

Not to foster the institution would be an avowal of willingness that *Massachusetts* should no longer be the head but the fringe and tail of the United States.

II. This petition should be granted; because it will put money into the pockets of the citizens of Massachusetts.

Aiding this indispensable institution is the easiest and most available path to increased commercial prosperity.

Just so long as the wealthy parents of America have no doubt that Boston contains the best institution for the education which is *with* music and kindred arts, *just so long* will they bring their sons and daughters to the New England Conservatory, *just so long* will they pour their abundant wealth into the streams of Boston's trade and commerce — just so long will they make this metropolis their winter resort — their intellectual recreation — the base of their supplies, and, in some sense, their commercial centre.

Although this marvellous cluster of schools, called the New England Conservatory, is of so recent origin, it has already brought from other States, to be expended among our citizens — we infer from a careful estimate — over \$20,000,000.

So, therefore, without doubt, when we ask Massachusetts to aid in the development of this great institution, we ask you to do the very thing which will conduce most powerfully to the financial well-being and prosperity of this State.

We ask the Legislature to put money into the pockets of the citizens of Massachusetts, and at the same time, to raise our people still higher in the honor and glory of musical and artistic culture.

III. The petition ought to be granted, because we are obliged to believe that no valid objection can be urged against granting it.

1. No one can object that musical education is a poor, thin, imperfect education; that is doubtless true of much that is called musical education. But it is not true of the advanced education obtained in the New England Conservatory — the general education, with music and art in its centre; an education which already has a grand fulness, the like of which you can find nowhere else.

2. No one can say it is a *sectarian institution*. It is not. It belongs to all Christendom. It is my belief that it will soon be seen to be the grandest educational product of the advancing century, of the whole world. All mankind are interested in this school; all churches and all sects. All, so far as they know it, approve it and applaud it.

3. No one can say it is a *private enterprise*, a *stock company*, a *financial scheme for enriching a corporation*. The lucid statements of Mr. Joshua D. Ball last Wednesday showed you what it is — an institution purely and solely for the good of mankind. It is organized like Harvard and Wellesley. It has fifty trustees. It can never become a private institution. It is set apart forever to promote the interests of music, art, and education.

4. No one can object to the great size of the institution. It is well known that magnitude is advantageous to all schools. Great magnitude not only cheapens instruction, as is marvellously the case with the New England Conservatory, but great magnitude makes it easier to develop *moral enthusiasms*. A pupil in a school of thousands is more easily guarded and morally benefited than in a school of a hundred.

The present Conservatory Home for young women is an illustration. It is a well-ordered household of from 450 to 500 persons. I speak from personal knowledge, when I say that no small school could possibly impress and

morally benefit its pupils as strongly as this one. Parents bring their daughters to this home, and remain with them long enough to thoroughly inspect it, and go away invariably saying, "I leave my daughter in this institution with perfect confidence." No private home, no well-guarded family, can do more to protect and improve a daughter than can be done and is done in this home of the New England Conservatory. And if, instead of one such home with five hundred pupils, there were ten, the moral safeguards and helpful influences would be none the less, but on the other hand, they would be greatly increased.

5. Neither can any one object that this grant would provide a luxury for the rich, not for the poor. Exactly the contrary. This Conservatory exists for the very purpose of cheapening this learning, and carrying the cheerful influences of music into every cottage and every poor man's tenement.

6. Neither can any one say the State would do better to endow normal industrial schools still further and still more abundantly. The education of the New England Conservatory is *normal*. It every year sends out great numbers of pupils to act as teachers in all the families and schools of the State and the country, and to diffuse good cheer and culture everywhere.

And again, the education of the New England Conservatory is *pre-eminently industrial*. This institution offers to students the most inviting and shortest path to self-support. Yearly it sends out many hundreds to support themselves, and in some cases their dependent friends as well. It offers to great numbers of women THEIR ONLY MEANS OF SELF-SUPPORT.

7. No one can say the financial management is careless and unsuccessful. Its management is almost a MIRACLE of SAGACITY and SUCCESS.

No one, perhaps, in the world, but the founder of this institution, would have had the courage to have done so much — to have bought the needed real estate without money to pay for it.

In his hands it was good management. It was philanthropy. It was love for his fellow citizens, for their children, for their homes, for their material prosperity, which acquired so large a property with so small a debt as \$300,000.

Other institutions have secured endowment *early*, or have been *born* of endowments; but the founder of this school endowed it with his own business sagacity.

I ask the world to point, in all the history of educational enterprise, to a similar instance of wise, successful management.

But can the legislature of Massachusetts *afford to leave* the responsibility for these vast interests, and this ever expanding success, this unique and unmatched educational development — longer dependent upon a single brain.

Life is uncertain, and the most prodigious human powers have limits, and they win not. Can the legislature afford to have this institution, with all its value and importance, struggling under a BURDEN? Can you afford to let all these great public interests buffet with the circumstances of the hour, like a dry-goods store?

8. No person can object that music is a luxury and not a necessity. Still less, that a complete education, with music or art in its centre, is a luxury and not needful.

The knowledge of music is a *universal necessity*.

Public education is felt everywhere to be defective without it.

It is the antidote for public discontent and anarchism. It is indispensable in every church and on almost every occasion. It is needful, as Mrs. Livermore has shown us in her valuable remarks, in all the asylums and public institutions.

I quote from Horace Mann: "Nature not only points, as with a finger, toward the universal culture of the musical art, but she has bestowed upon all men the means of cultivating it. The voice and the ear are universal endowments."

It can hardly be doubted that at the present day, in the State and nation, no form of education is so much needed as that which is obtained in the New England Conservatory.

9. No one can object that this institution is a new and doubtful experiment. It is not. Twenty-two years of success, and unparalleled growth, contradict it. This school is not a sudden creation but a *growth*. Its roots run to-day into every corner of America.

10. No one can say this is another application to be added to the long list for money to buy land and erect buildings, and to pay still additional salaries. It is only to pay a debt; to lift a burden — only to give freedom to its largest institution.

11. No one can say the New England Conservatory is not well placed — that it ought to be *out of the city, in the suburbs*, or in some *smaller city*. The best place for an institution of music and art must be in the great metropolis of music and art — in the neighborhood of the great libraries, great museums, great churches, great musical societies, great advantages of every kind.

12. No one can object that the request is for too large a sum — \$300,000. A moment's reflection suffices to show that the request *is modest* — too modest. Numerically the largest institution in America, as yet unendowed, and wanting and needing a million dollars to-day, to meet its expanding wants, it *asks the State* for only \$300,000, to pay its debt.

What has this State given already to the Institute of Technology, — and wisely given, — a school whose pupils number about one-third as many as flock to the New England Conservatory?

In land and in money, not less than \$1,053,169.

What has the State given to the Agricultural College, which last year had 105 pupils? \$746,334!!

And now it is asked to give to the New England Conservatory, which during the past six years has averaged 2,065 pupils, the moderate sum of \$300,000.

It was wise for the State to give Harvard University \$355,707, that the *young men* over there might enjoy a museum of zoölogy — to look at.

But what has the State given for YOUNG WOMEN—its enormous superabundance of young women—its best and most helpless element of the population?

Gentlemen, can you *recall* what the State has done for young women?

And now at last it is asked to give to elevate young women, to make them self-supporting, to make them the benefactors of society, how *much*? \$300,000.

Can it do less? Can these legislators do less and ever after look a Massachusetts woman in the face?

JUDGE WELLS. I will now call on Dr. Wm. F. Warren, President of Boston University.

DR. WM. F. WARREN. Mr. Chairman and gentlemen of the Committee: It would be unprofitable to take your time and repeat what has been so ably presented. I wish only to say that this is a question of public policy; that is the long and the short of it. Is it public policy to grant the petition laid before you? The argument centres at that point. Every one of them has been directed straight at that point and with great force.

Massachusetts has, from the beginning, considered it a part of her duties to promote education, and all that education could produce in character, or that it could produce in the people of every creed, and sex, and class, and calling. She has made a perpetual study of the means of making men. She holds her position in the world simply from that fact. She has, from the beginning, asked, How can the people of this Commonwealth be made to occupy the position, and to wield the influence, and to accomplish the work which ought to be done in an ideal State? Whatever this Commonwealth, through its law makers, has been able to find that would be helpful to that end, the records of our legislature show the State was ready to apply. Hence that noble record of benefactions to institutions of learning, a record which, if not as full as it might have been, is one of which the State may be proud.

We come now to the position where an institution of the whole State, of interest to every family in the State, emerges to the view of the legislature. In the past these other claims have come, and have been recognized and nobly met. In all that list of direct benefaction for the higher education, there was but one gift for the higher education of women; that was to Mt. Holyoke Female Seminary. Look over all the rest, and see that these were benefactions for the benefit of young men; for making citizens who would be adequate to the duties of citizenship, who would be noble leaders in all the social institutions which Massachusetts has never lacked. Then look at the ratio of the sexes that make up the population of the State, and see if it is not time that the words of the honored Mrs. Livermore, whose voice has been lifted up so often and so effectively that she has come to be a representative of Massachusetts women more than many who have sat in the chairs of state—is it not time that those words should be listened to and heeded?

And if we come down to this individual problem, of what it is that is going

to make Massachusetts worthy of holding her place of leadership in the sisterhood of States, if we come down to those influences that are not simply educational, but which are all about the young citizens, from their earliest years upward, and ask what it is that has made the best citizens, must we not say that those influences have come from women more largely than from men?

I have heard of a great many noble, generous men who have helped educate one and another. Some men who have had no children of their own, have educated one child after another; but I am compelled to remember that the person who, to my knowledge, has assisted in the education of more young men than any other in the whole sphere of my acquaintance is a woman, a widow, a daughter of Massachusetts, who for more than fifty years has earned her living by teaching. In addition to taking care of herself and an orphan child, I do not believe that there has been a year when she has not helped one or more young men with whom she has simply come in chance contact as a teacher, young men that she has helped into public position by giving them an education.

I cannot help thinking of those fundamental schools which are in our New England homes, for there we have the real formative centre of influence. I think of the families that I knew when I was young, poor, removed from any of the great centres of education; and when I recall the illustrations of that peculiarly New England spirit, the spirit that has made New England, I recall such facts as this: A family of eight or ten, most of them children of different ages, so eager to learn that they would rise at four o'clock in the morning to get an hour from four to five for the purpose of study. They would make a fire in the cold farmhouse kitchen, and spend an hour in study. Who proposed that to these children? Whose spirit kept it up? Who helped make those men who came out of that farmhouse? The older sisters, of course — you know that without my telling you—who had such a grim determination in this direction that if the best things they could find to develop the mind happened to be "Watts on the Mind," or "Edwards on the Will," they would go through with it from the beginning to the end.

Then I remember families in which, owing to the absence of the father at his daily employment through the week, there were but two evenings when the family could unite at home,—one of them Saturday night at the close of the week's work, the other Sunday night with its sacred obligations. Saturday night was the only one when there could be anything of a less sacred character. It was a scheme of that family of young people to prepare little essays, that were deposited along during the week in a literature box under lock and key, to be opened on Saturday; this for self-improvement, for mental stimulation. Who suggested this plan? I need not say it was some of the older sisters. Who kept up the enthusiasm? Why, the girls of that home, of course. Out of such families as this have come the men that the State is proud of. Those same boys would have spent their evenings skating or sleigh-riding, or off on good times, but for these home

influences, these scholarly tastes, these ambitions of the young women of the family.

Such families as these made New England what it is, make Massachusetts what it is; and if these demands, these tastes, these aspirations lead them to covet such an institution as this, and to throng to it, let us thank God that there has been created without State aid, out of the magnificent courage and self-sacrifice of one man and his friends, such an institution as this. But, as it has been the public policy of this State always to recognize public spirit as the most fruitful means of begetting new public spirit, so let it end on this occasion, and it will act wisely.

JUDGE WELLS. I will call upon Mr. Frank W. Hale, of the school for tuning pianos and organs in the Conservatory.

MR. HALE. I represent one of the schools of this institution. I believe what few facts I may give you will be of material use in your deliberations upon this question. The School of Pianoforte and Organ Tuning was established about eight years ago. The tuner is the custodian of the piano. Pianos are of no value unless there shall be means for educating men and women to a point where they shall be able to take care of these instruments and keep them in good condition so that they are fit to use. A piano or organ without some one at its head is as useless as a steam engine on the track without an engineer. The responsibility which rests on piano tuners may be more than you have thought. There are in this country to-day more than half a million pianos which require constant care. The cash value of these instruments is more than one hundred and fifty million dollars. The cash investments last year in this country in pianos was nearly eighteen million dollars. There were made about sixty thousand pianos. The fees received for tuning these pianos must have amounted to many thousands of dollars. Next year there will probably be seventy-five thousand pianos manufactured. Where is the force to come from to take care of this vast number?

That was the problem presented to the New England Conservatory of Music. It had been the plan of the manufacturers to make their own tuners, but it is not their business. They only did it because there was no other way of getting tuners. But ten years ago it was absolutely impossible for the manufacturers to make tuners enough. The demand on the Conservatory was imperative. It hesitated for a long time, for it demands a great deal of material to teach tuning. There must be models of every kind of action, instruments of every structure, and different methods of tuning pianos for practice, which are constantly being worn out. It was not till eight years ago that the director decided to establish this school, but from that time it has been a growing success. But with all the facilities that it has been possible for us to secure, it would never, with our limited means, have been a success, except that some public-spirited manufacturers have thrown open their doors wide to the students, who, in connection with our course, are allowed the full privileges of their factories, and are able to fit themselves for this work in connection with their teaching.

What has been the result in this direction? We have been the means of educating between four and five hundred young men and women in this branch of work. The salaries which they get will average not less than \$1,000 a year. As a result of this, we have been able to send young men into sections of the country where tuners could not afford to go. These young men have tuned the pianos as well as given lessons in music. They have also stimulated the sale of pianos in those neighborhoods. If we are to give money or lend the aid of this State for the upbuilding of this institution, here is one item that may be of use. I have estimated that the students who left us last year sold two hundred pianos through their personal efforts, which would not have been sold if they had not gone out under the condition in which they did. Of those two hundred, more than two-thirds are manufactured in Boston, and you know what that means without any words of mine.

With regard to the matter of aid I will say that to our doors have come scores of young men and women from this Commonwealth asking for aid, and many have been aided and have passed through our course, and are now filling positions and earning their own support and helping those who are dependent on them.

I am requested to say a word or two of the adaptability of women as tuners. That is a point on which much could be said. We have demonstrated beyond question that a woman is fully as competent to be a perfect master of the art of tuning as any man. We are employing in the Conservatory to-day two women who have charge of half of that vast number of pianos, and we have more pianos in use under our roof, and the hardest usage they have too, than are under any other roof in the world. And these women keep two pianos in tune together. If you are familiar with the detail of pianos you will know that it is very difficult to keep them in unison. Yet that is done by women. We pay these women salaries. One of them told me she was doing it to keep her home. Her father, a cashier, years ago died and left the family in dependent circumstances. She and her mother shouldered the debts and are bravely paying them off. This is done to my personal knowledge.

JUDGE WELLS. I will ask Mr. Handel Pond to speak.

MR. HANDEL POND. I have heard the remarks that have been made by the previous speakers and I do not think any of the statements have been overdrawn. In our business as piano manufacturers, we have received wonderful benefits from the teachers who have gone abroad from this institution. We have a very large correspondence over various parts of the country, and hardly a day passes but we receive letters from principals of female seminaries, academies, and colleges, saying that in their employ they have a teacher of the New England Conservatory, who having received her or his education in Boston, has recommended that they purchase an instrument from Boston. I should not dare to say how many pianos we have sold through such sources, but I apprehend that it is hundreds. And the influence that these teachers have exerted, and are exerting, is very little understood by the ordinary citizens of this city.

We, as manufacturers, have many applications from young men, particularly in the State, desiring to learn tuning. It is impossible for us to accommodate the merest fraction of applicants. A great many young men come from various parts of the State who seem to think that they have a faculty for tuning instruments if they could have the opportunity to learn. We invariably recommend them to go to the New England Conservatory. I have looked into their tuning school, and I have no hesitation in saying that I think it offers the only opportunity that a man has, outside the factories, to gain a knowledge of tuning. Favorable results have come from their course among those whom we have sent there. I confidently believe that this is a wise measure, and I hope the petition will be granted.

JUDGE WELLS. I will now call on Mr. Edwin N. Kimball, of the firm of Hallett & Davis, piano manufacturers.

MR. KIMBALL. What Mr. Pond has said I can fully endorse in regard to our own manufactory. We have supplied the Conservatory with a good many pianos, and we hear from graduates all over the country, north, south, east, and west. In regard to the tuning department, that has been a want in all the factories: we are called upon by our agents throughout the country to send them young men to do tuning. It has been almost impossible for manufacturers to do that, and when the Conservatory started its tuning department we opened our factory to the students and we gave them all the chances possible to learn all they could in regard to piano tuning. And whenever we have applications, as we often do from young men, to learn tuning, we send them to the Conservatory. We say: "It is much better to go there and get instructions, and *then* come to our factory and practice, than to come as an apprentice even if we could take you." We think it has been a great success, not only for the Conservatory but particularly for manufacturers.

In regard to this petition, I will say that we pay quite a large tax to the city and to the State, and I have seen nothing in my life that I should vote for with more pleasure than to see part of that tax go to the New England Conservatory.

The hearing was adjourned till Tuesday, Feb 12, at 10.30 A. M.

HEARING BEFORE THE COMMITTEE ON EDUCATION
ON THE PART OF THE PETITIONERS.

STATE HOUSE,

Tuesday, February 12, 1889.

The Committee was called to order at 10.30 A. M. Judge Wells called on Mr. John Willis, one of the officers of the Conservatory.

Q. You are an officer at the Conservatory?

MR. WILLIS. Yes.

Q. How many pupils have you in a class?

MR. WILLIS. They are limited to four; there are a few classes with three each. In the theoretical department they range from two to eight.

Q. How do your prices compare with the prices of other institutions?

MR. WILLIS. I think they are about the same.

Q. What is the price for private lessons?

MR. WILLIS. From one to three dollars per lesson.

Q. Aren't the prices sometimes more than three dollars per lesson?

MR. WILLIS. No, sir.

Q. The reports show that your expenses were greater than your income last year.

MR. WILLIS. There were certain expenses which were unusual, additional fire-escapes, costing over \$900, an addition to our electric plant, etc. These items should be considered additions and not as current expenses. So considered we came out \$22.00 ahead.

Q. Does your boarding department pay its way?

MR. WILLIS. It does.

Q. It does not run behind?

MR. WILLIS. No.

Q. What proportion of your pupils remain in the city during the year?

MR. WILLIS. The length of their stay in the Institution will average about one year.

Q. How many board outside?

MR. WILLIS. The number of inmates is from three hundred and fifty to four hundred; all the others board outside. We have no Home accommodations for gentlemen. Students come from as far as Providence and Worcester for lessons and return to their homes.

Q. It was said that about half the students came from outside the State.

MR. WILLIS. About that.

Q. What did I understand you to say about the average time of attendance?

MR. WILLIS. The average time of attendance is about one year.

Q. How many graduates are from out of the State?

MR. WILLIS. Three-fourths of our graduates are from outside the State; twenty-one out of eighty-eight last year were from Massachusetts.

Q. Can you say how many of your graduates are teaching in the public schools of Massachusetts?

MR. WILLIS. I cannot answer that question now.

Q. What proportion take vocal culture as against piano lessons?

MR. WILLIS. I think the number of those who take vocal lessons is less than half, or about half.

Q. Do they become teachers mainly?

MR. WILLIS. Yes. A large proportion of those who do not graduate are fitted to do successful work. They take up private work as well as enter the smaller schools and seminaries. A great many take the fourth-grade certificate. When they reach the fifth grade and have done a certain amount of theoretical work they are granted a certificate and with these a good many go out to replenish their purses and then come back to study. Others find they make a success of their work and do not return.

Q. How many kinds of certificates do you give?

MR. WILLIS. A fourth-grade certificate and a diploma. There are two varieties of diploma, one for teachers and one for artists. Those who have good intelligence, who have completed the entire course of studies but who have not the technical ability to appear as solo players, have the teachers' diploma.

Q. The statement was made at the last hearing that the graduates of this institution were in great demand as music teachers and that they receive on the average \$800, and that you could not supply more than one-third of the demand. Is it the teachers' diploma that they have received?

MR. WILLIS. Some have teachers', and some artists', diplomas.

Q. How long a course is necessary for any one beginning at the beginning, to produce a teacher qualified to receive a teacher's diploma?

MR. WILLIS. That would depend on a number of things. Our course represents a definite amount of study rather than a definite amount of time. It differs from courses in literary institutions. A pupil may graduate at any time when he completes the course of study and passes the examinations. The time consumed would depend upon the intelligence, the physical strength, the number of studies and the degree of advancement of the pupil when he entered the institution.

Q. Beginning with a pupil who has had no musical instruction, how long would it take?

MR. WILLIS. If they were mature, not children, I should think that the average time to complete the course would be about five years.

Q. What do you consider mature age?

MR. WILLIS. From fifteen to twenty, whenever they may be approached as adults and not as children.

Q. In this Memorial the facts are stated that the students have brought into this State twenty million dollars. Does that refer to the time since the incorporation of the institution?

MR. WILLIS. It covers the time since the institution was established in this State, about twenty-two years ago.

Q. Of the teachers who graduated last year, how many received artists', and how many teachers', diplomas?

MR. WILLIS. I would say that about half received artists' diplomas.

Q. What is the whole number of those who have received that diploma for which there is such a demand?

MR. WILLIS. I cannot now give you the entire number of graduates, but seventy graduated in music last year; ten in elocution, and eight in the department of art.

Q. Were they qualified to satisfy this demand?

MR. WILLIS. Yes.

Q. How many teachers have been thus qualified since the organization of the School?

MR. WILLIS. I cannot now tell; but the number of our graduates does not represent one-fourth of the entire number who go out fitted to teach successfully. As an illustration of this point, note the fact that while we have sent out about 400 competent piano tuners, but twelve have appeared as graduates, for the reason that the diploma is granted to those only who have completed the entire course including reed and pipe organs.

Q. Can't you give the number roughly?

MR. WILLIS. We graduate every year from fifty to ninety.

Q. Wouldn't fifty be an average number for the past years?

MR. WILLIS. Perhaps so.

Q. The statement has been made that you had 2024 pupils last year and that of those 1162 were from Massachusetts, leaving the other 862 to come from outside. Is that the average for the different years—something over two-fifths?

MR. WILLIS. I should think so.

Q. You say that a good many go out as teachers who have not received the full diploma?

MR. WILLIS. A very large number go out equipped to do successful work as teachers who have not graduated. They go to teach privately and also take positions in schools and seminaries as well, on our fourth-grade certificates. They have then mastered a more extended course than that of the average seminary or school of the country and have had opportunity to attend not less than 180 lectures on musical topics by eminent teachers, so that they have a large amount of general musical intelligence.

Q. How long must they study to get this fourth-degree certificate?

MR. WILLIS. A great many get it in one year.

Q. They enter with some musical education?

MR. WILLIS. Oh, yes, a great many enter our third, fourth, and even fifth

grade. If they are able to take our fourth-grade certificate in one year they must have been able to enter the fourth grade. A great many are high-school graduates.

Q. About how long would it take a beginner?

MR. WILLIS. That would depend on the individual. A good bright person, say sixteen years old, with fair talent, ought to be able to reach the fifth grade in from two and a half to three years.

Q. A person who is apt can go on as fast as he pleases?

MR. WILLIS. Yes, there are regradations every half term so that bright students are in no way retarded.

Q. Do the pupils who enter know the rudiments of music very largely?

MR. WILLIS. I think the majority of those who come from points outside of Boston are able to enter our third grade. There are many from Boston and vicinity who enter the preparatory department, some children who are only beginners. We have, for instance, some classes specially designed for children on the violin. Many parents think their children have a talent for music and want to settle the question as to whether it is worth while for them to cultivate it, at as little expense as possible, and to meet this demand and increase an interest in the study of the violin in the home, we have organized childrens' classes, ensemble classes of ten or more, after the manner of German schools, and at the nominal tuition of two dollars per term.

Q. Lessons of an hour?

MR. WILLIS. Yes.

Q. What can you say as to the location and work of your alumni?

MR. WILLIS. Our graduates have been called to many of the most prominent institutions of the country, and are doing work of which we are proud, as in the Indiana and Kansas universities. One of our boys went out five years ago and established a department in the University of Kansas and has realized a grand success. He is a leader among the musicians of Kansas. In most literary institutions the musical department has been lightly esteemed heretofore and the changes have been frequent in teachers. Take for instance the Ohio Wesleyan University, my own Alma Mater. Formerly the teacher of music there was a kind of makeshift to whom the department was farmed out and who was never recognized as on an equal footing with the other professors. An alumnus of the Conservatory went there who demanded recognition in virtue of his ability and his manhood. He was a man of large intelligence, liberal education, and noble character. He received recognition and built up a splendid musical department which is now known as a conservatory and for which a fine building has been erected. The department to-day is one of the most flourishing of the institution. That history has been repeated over and over again, and the attitude of our schools and colleges to-day toward the head of the musical department is very different from what it used to be, and consequently the demand for men of breadth, of large general intelligence and of hard common sense, as well as musical ability, has greatly increased. The past

year the conservatory had over 175 calls for graduates. And these calls for music teachers have almost always been accompanied by calls for *men* and *women* who have general intelligence, and who can take their place and rank with the other teachers and members of the faculty.

Q. Do all the teachers who receive your diploma answer these requirements?

MR. WILLIS. I do not suppose that any institution in the wide world is so exceptional but that it graduates some individuals who do not fairly represent it. We are not unlike other institutions in that respect; but all of our graduates have had to pass severe examinations. In theoretical work they must get 75 per cent. in all their examinations, while the technical and demonstrative examinations are equally exacting. Some only pass, while many pass with honor.

Q. What proportion have the executive ability and other qualities that are necessary?

MR. WILLIS. I would say nine-tenths. I might mention a large number of institutions where our graduates have been and are employed. Let me name a few:—

De Pauw University, Indiana, University of Kansas, The North Western Conservatory of Music, The Ohio Wesleyan University, Denver University, The Illinois Wesleyan University, Hamilton College, Ky., Allegheny College, Pa., New York Institute for the Blind, Ontario Institute for the Blind, Ripon College, Wis., Cornell College, Ia., Science Hill College, Ky., Beaver College, Pa., Baker University, Kan., Napa College, Cal., Jacksonville (Ill.) Female Seminary, Lansdowne College, Ont., Washburn College, Wis., Vermont Ladies Seminary, Montpelier, Pennsylvania State Normal School, Dartmouth College, Wilbraham Academy, East Greenwich Academy, Searcy College, Ark., Oxford (Ohio) Female Seminary, etc., etc., etc.

Mention should also be made of the fact that the alumni and advanced students of the Institution have successfully filled positions as organists, vocalists, and directors in many of the first churches, Catholic and Protestant, in Boston and vicinity, such as: The Cathedral, Washington St.; The Church of the Immaculate Conception, The Central Congregational Church, Park Street Church, Col. Ave. Jewish Synagogue, Warren Avenue Baptist Church, Dearborn Street Baptist Church, Moreland Street Congregational Church, Ruggles Street Church, St. Francis de Sales, Charlestown; Monument Square Methodist Church, Charlestown; St. John's Church, South Boston; Broadway Baptist Church, South Boston; Roxbury Methodist Church, Shawmut Avenue Methodist Church, Tremont M. E. Church, Harvard Street Church, Bromfield Street M. E. Church, Church of the Holy Cross, St. James, Harrison Avenue; East Boston Catholic Church, Newton Baptist Church, Mechanics' Hall, Meeting House Hill Catholic Church, etc., etc., etc., together with leading positions in well-nigh every city and town of the country.

America has not yet produced many eminent artists whether vocal or in-

strumental. That could not be expected of so young a country in Art development, but its one particular Star which has reflected the most credit upon this country—the one whom all Europe delights to honor, Madame Lillian Norton—is an Alumna of this institution, and to its helpful interest, fostering care, and careful training, she gives the credit of her first recognition and success.

Q. What can you say regarding the \$20,000,000 estimate?

MR. WILLIS. I have been asked to speak of the \$20,000,000 that have been referred to as having been brought into Massachusetts from other States through the influence of the Institution. We have estimated that during its history since it was established in Massachusetts, the Conservatory has had 12,000 pupils from outside the State. We mean to give inside figures. Our Registration books authorize the estimate that every student has spent five terms,—a year and a quarter—in the Institution. Those who come from a distance are likely to stay longer. Note too that three-fourths of our graduates, those who in the nature of the case have spent the most time in the Institution, are from other States than Massachusetts. The average expense, which ranges from say \$450 to \$1000 per year, we have put at \$700, or \$875 for a year and a quarter's stay. This multiplied by 12,000 gives \$10,500,000. It is estimated that these pupils brought not less than twenty families to the State each year, parties that come to stay for a longer or shorter period, so as to be with their children. Estimating their expense at \$1200 a year, we have \$528,000. It is estimated that the advantage to the sheet and music book trade would be \$150 for each pupil, as they buy not only for themselves but for their pupils in all their after teaching. This gives us \$1,800,000. It is estimated that the advantages to the piano business, as the result of pianos sold through the influence of the Institution and through these students who have not only purchased instruments for themselves but who for the most part become agents for pianos, would not be fairly represented by less than two pianos each, which at \$350 gives us the sum of \$8,400,000. Pianos range in price from \$275 to \$600 or \$700. Nothing is said of the increase to business in other lines of trade or of the gain to the railroads of the State in transporting this large number back and forth. But without these items the sum amounts to \$21,228,000. This estimate refers to the students from outside the State only.

Q. Do you know any other school of music in this country that has so high a grade of instruction and of requisitions for graduation?

MR. WILLIS. None that has so advanced a grade. Upon this point I would like to submit the statement of a more competent judge, Mr. Carlyle Petersilea.

“Having had an experience of fifteen years as director of the Petersilea Academy of Music, and, also, five years of study under the best European masters, I make this statement, unreservedly, that there is at the present time no Conservatory of Music within the range of my knowledge where so much is done for the advancement of its students as is continually being done by

the New England Conservatory of Music. The grading of the pupils is much more carefully attended to than is the case at Germany's most celebrated institution,—the Leipzig Conservatory.

The classes in Piano, Voice, and Violin never exceed four in number, and the close attention of each individual pupil during the whole hour is imperatively called for, so that no part of its instruction is lost to any.

The qualifications and requirements of candidates for graduation from the New England Conservatory of Music are very high; while the Lectures and Analyses which are free to the pupils are of the utmost importance and value.

BOSTON, FEB. 5, 1889.

CARLYLE PETERSILEA.

MR. EDWIN M. WHITE appeared for the remonstrants, and called upon three persons, who responded, viz.: Mr. Frederick P. Bacon, Mr. Calixa Lavallee, Mr. William Garrett. Mr. White afterwards called for volunteers; Mr. Whitman responded. In answer to the question "On which side are you speaking?" he said, "On both sides."

Judge Wells called on Mr. R. H. Dana to close the case for the petitioners.

MR. DANA. I came up here to-day understanding that the opposition to the New England Conservatory were going to present their case. I am on the board of trustees, and have been honored with the position of vice-president. Before taking that position, I examined their books and accounts, which were all opened to me, made inquiries about the teachers, etc., etc. I have not been able to find any serious flaw in the institution. We have heard so much about what the opposition were going to do, that I expected some tremendous developments. The newspapers had said so much that I thought great revelations were going to be made.

What do we find?

Three or four persons come here and make general statements,—no details. It is hardly worth while to cross-examine them. Every one but the last has shown such bias as to call the director unpleasant names, speaking about his "gall," and using other words of that kind, showing that they have some animus behind.* It was hardly worth while to go into a

*Mr. Fred. P. Bacon, the first speaker in opposition, advocated some years ago the starting of a music school in competition with the New England Conservatory. The effort was not successful. Mr. Lavallee, the second speaker, has applied for the position of teacher in the New England Conservatory several times, directly and indirectly, and has been refused, and is a private teacher of music in Boston, with whose business, as he admitted at the hearing, the New England Conservatory competes. And Mr. Garrett, the third speaker, is hardly impartial, as his wife was employed as a teacher in the New England Conservatory for a time on trial, and was not re-employed afterward.

cross-examination to show exactly what the animus was which lies at the bottom of the attacks on this institution. The last speaker has spoken very fairly, but has made no attempt to show any facts or to expose anything. He speaks about the *Musical Herald* costing \$30,000. The trustees have looked into that matter, and have considered whether it is worth while to publish it, but they find it *is*, on account of the advertisements, subscriptions, and as a chance to advertise the institution.

The curious argument that all the money that was not paid for teachers salaries went to the profit of the institution, it is hardly worth while for a committee of this kind to consider. It is most ridiculous. If you take the income of Harvard College and only take out the teachers' salaries, you might say there was a good deal left for the profit of the institution! We have heating, furnishing, interest, keeping rooms in perfect order, and the buildings in repair. All of these things can be seen. The institution will be glad to show the balance sheets. The trustees have carried out a very conservative policy. Many things which might have been charged to the principal have again and again been charged to current expenses.

There has been an attack made that the Conservatory does not furnish great artists; another, that if great artists were furnished it would have tended to pamper the richer classes of the community. I simply say those charges offset each other. I would like to suggest in passing that there is a certain vagueness in speaking of the wealth and affluence of the scholars that come to the Conservatory which sounds rather strange to those who have seen and known the number of young girls who work their way by doing service, waiting on tables, etc., and who can take only one term at a time, and must then go out and earn their living and a little more money before coming back for a little more education in music. It was only a little while ago that some one came to my office to sell books, a pupil of the Conservatory, who was trying to raise money in that way. The same thing happened a month ago, and such things are common. If there ever was a body of young women in earnest over their work, and anxious to get a musical education, they are those. They do not come from the wealthy people, but from people who can ill afford the time and money. If we do add some more free scholarships for the still poorer who have musical talent, then I think we will be able to thank the legislature for it.

Why doesn't the school produce great artists? It can proudly point here and there to those who have had a good reputation abroad and in this country as pianists, who have been through this school, but they are undoubtedly the exceptions. It is the influence on our home life, it is the fact that we send out teachers to teach others so that they can have a little home music, if it is but singing hymns on Sunday, and that the pupils in our free schools may be taught by having their teachers properly instructed in just such a conservatory as we have here. A mother finds that she has sons whom she wishes to keep from the demoralizing influences which are everywhere about them. She takes music lessons; she takes pains to

have a little evening singing at home, to ask friends in and have a company to play and sing. She tries to make home attractive in the evening to her sons and their friends. It was only last night that I met a man who said that he believed he was saved from the demoralizing influences of the city in which he lived by the music at home and his mother's influence aided by it. She got her musical education in the best way she could pick it up. He is to-day a man of considerable business in Boston. It is hardly worth while to go into that any more. It is the natural outcome of an institution training thousands of people more or less completely to understand and teach music.

It is said that our system is not thorough, because we allow a good many people to go there and get lower grades of certificates. This last is true. It is exactly adapted to our American institutions. We do not pretend to do as in Europe — have a free school for nothing but great artists, and where no one is expected to attend unless they are going to be great artists. On the other hand, look at our chief diploma. Is it possible, when we graduate only seventy out of two thousand scholars,—is it very likely we are granting them right and left in a loose way for the five dollars that they pay for the parchment? Has it anything of that air? Why, gentlemen, I am really wasting your time. The opposition was based evidently on articles which came out in the papers, founded on personal reasons, for only general, vague assertions have been made.

The State Normal Schools altogether include 1248 pupils. The New England Conservatory has 2252. The Normal Schools have a State scholarship of 1120; the New England Conservatory 1162. As one sample of the carelessness of the statements made here, there was the one that the Conservatory had bought the Music Hall organ. It was given as a quotation, but was endorsed by the person who gave it. The truth is, the organ was bought by W. O. Grover, and is only stored upon ground owned by the Conservatory.

I think that we have made out a pretty good case; that the Conservatory is an educational institution, not a money-making institution, standing on the same ground with other educational institutions and that it is not experimental; we have proved our need by the demand for teachers and teaching. We have collected here, what even the opposition admit is a rare body of teachers. We are not in debt for current expenses. The thing is going on as a success, but on account of the debt which we had to incur to protect the young women from the different parts of the State and to make a true home for them, which amounts to \$300,000, we find ourselves unable any longer to grant any free scholarships, we find ourselves hampered in what we ought to do. We ought, for example, to have a laboratory for experiments in acoustics, which would enable us to explain more fully the theory of music. We have not the money for it because we have to pay this large amount for the sinking fund and interest.

It does seem to me that it is no more than proper that the State should pay for a building of this sort in the City of Boston.

It will come back not only in money but in that kind of influence which will have its effect upon the poorest and upon the highest; not only upon the "pampered rich" about whom we have heard, but upon all, in making home music, in making music everywhere cheaper and more popular, in giving recreation to our overworked people, in elevating their moral tone, which goes hand in hand with the best class of music—because, after all, a large portion of our best music is church music, our great symphonies, oratorios, te deums. We have, even in our poorest churches as well as in our richest churches, need for musicians. And we shall be able to graduate from our school a class of people who will be, not the Nilssons and the Pattis of the world, perhaps, but the people who can play the organ and teach people to have home music, who will diffuse a good influence from this institution all over the State and over the whole country.

By vote of the committee the hearing was declared closed.

